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Chicago Civic Opera Company

WORLD PREMIERE OF SNOW BIRD, IN CHICAGO, BRINGS SUCCESS TO THE AMERICAN COMPOSER

Theodore Stearns' Opera with Marshall and McCormic Is Produced During Company's Final Week—President Insull's Splendid Efficiency—Repetitions of Pagliacci, Carmen, La Forza del Destino, Martha, Tosca, The Jewess, and Gala Performance of Acts from Five Operas

Chicago, January 20.—By the time this report has been published the final curtain will have already been drawn down nearly half a week on the first season of the Chicago Civic Opera Company, and Bostonians given a chance to measure the work of this season with that of the Chicago Opera Association of a few years ago. The comparison in some departments will be greatly in the favor of the new organization, while in others the loss of several artists, stage manager, and so forth, will surely be noticed by the Hub's critics and public. The season here has had its good and bad points, and from a financial viewpoint was one of the best ever experienced by any opera company in this city. Although Lappas and Dua did not come and Schwarz' contract was cancelled by the company, the loss of the first two was not felt; however, that of the latter was greatly regrettable. The management saved several thousand dollars, nevertheless, by not having those three artists in its roster. It may be possible that next week this reporter will set to work and publish an article concerning the Chicago Civic Opera Company's first season, but if he does or does not, it must be set down right here that the criticisms of the MUSICAL COURIER have been heard and that the Chicago Civic Opera Company has now only one head—a man who has full authority over everybody, including conductors as well as business manager, and that man is Samuel Insull, president of our opera organization. A year ago it was pointed out by this same reporter, in an article that appeared in the MUSICAL COURIER, that Insull, though a genius in his line of business, knew little if anything of the opera game. This statement may have been true at the time it was written, but today such an assertion would not hold water, as Insull knows much more about his Chicago Opera enterprise than could have been learned by a musician. He has studied the proposition from every angle, and as he has no ax to grind, he shows no favoritism for any member of the company or of the business staff. He is the one who at the present time interviews the artists scheduled by him for re-engagement. He may ask the advice of his lieutenants, but he acts as he wishes and speaks to the musicians in their own language—a language that they understand—showing them by plausible remarks why some of them cannot sing as many performances next season as during the past one, asking others to increase the number of appearances and speaking figures to them as though his life-long enterprise had been operative. He knows his business and will show his hand more and more in governing alone the destinies of the Chicago Civic Opera Company, which organization, under his guidance, will increase in popularity throughout the entire country.

SNOW BIRD AND PAGLIACCI, JANUARY 13
(EVENING).

The world premiere of Theodore Stearns' opera, *Snow Bird*, at the Auditorium Theater adds materially to the fame of that composer and progress in the cause of grand opera in our language. Before reviewing the work, the management is to be congratulated on having invested the new American work with all the surroundings that would have been given it had the new opera been from the pen of one of Europe's most noted composers. Giorgio Polacco conducted; Charles Marshall, the American, who has become more and more popular, was assigned the leading tenor role; the charming Mary McCormic sang the title role, and the balance of the cast was given to the best artists available for the minor parts. The stage scenery was magnificent and the lighting effects praiseworthy.

The *Snow Bird* is a lyric episode in one act with a dream ballet, and if viewed in that light it is to be pronounced a big success, as Stearns has written a plot and music easy to digest, modern and original. The orchestration is sane, the music closely woven with the plot, and the fact that the *Snow Bird* will be made part of the repertory of the Chicago Civic Opera Company will attest its reception at the hands of the public as well as its musical value with those who have the destinies of the Chicago Opera in hand.

Mary McCormic, as *Snow Bird*, was found at her very best. The part suits her beautifully and both vocally and histrionically she was highly satisfactory and well deserving of the plaudits that the public bestowed upon her. Charles Marshall sang the tenor part with great beauty of tone and acted the role with conviction. The balance of the cast consisted of Edouard Cotreuil, Milo Luka and Jose Mojica.

Polacco and his orchestra did wonders, as with only two rehearsals they undertook to present Stearns' opera—which, by the way, contains many intricate passages—and the reading accorded the new work added materially to the reputation of Polacco and to that of his orchestra.

The ballet was ably executed, and Anna Ludmilla, the premiere danseuse, performed her part so well as to compel Conductor Polacco to stop the performance in order to give the public a chance to pay her vociferously the homage due for her beautiful dancing. At the close of the opera the principals, conductor and composer were recalled many times before the curtain and then only Stearns made his

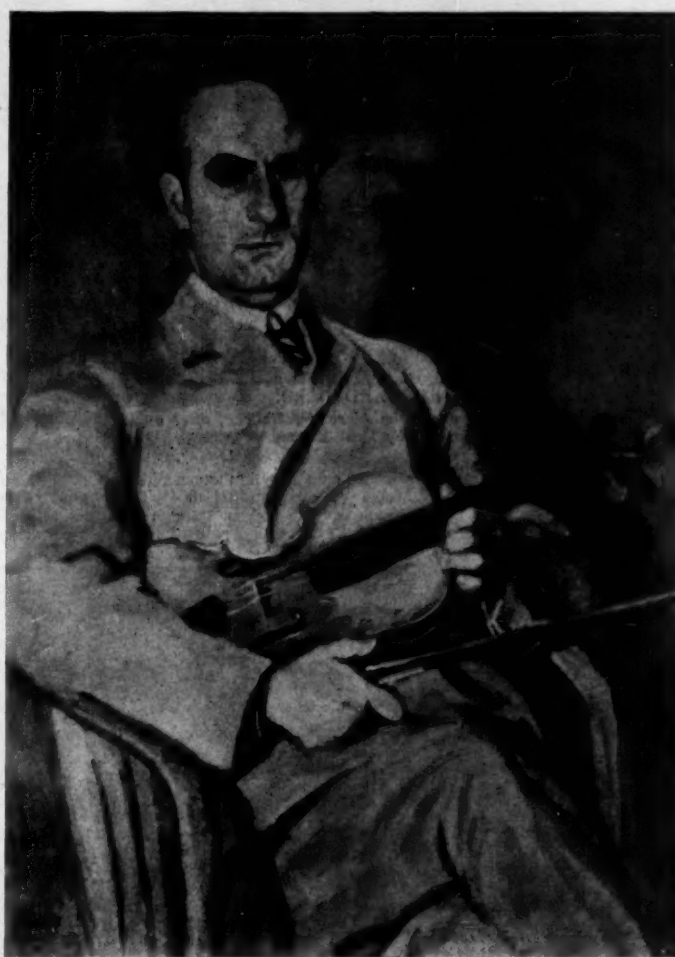


Photo by Ira B. Schwarz of Painting by Prof. Robert Breyer
JUAN MANEN,
Spanish violinist and composer, who charmed a critical audience with his highly artistic and finished playing at Carnegie Hall, New York, on Monday evening, January 8.

appearance amidst frantic applause, and he was given a genuine ovation.

PAGLIACCI.

By and by Charles Marshall will consider the role of Canio one of his very best, judging by the big improvement noticed over his first presentation of the part a few weeks ago. Marshall's best role is without doubt Samson, then comes Eleazar in *La Juive*, then Othello, Radames, and, in this reporter's humble opinion, lastly Canio. The progress he has made in the part was especially noticed in the Lament, which was beautifully sung and rewarded with thunderous plaudits. Mary McCormic is much more at ease as Nedda than she was as Santuzza, but she does not find the role a good vehicle for her vocal or histrionic qualities. She still appears amateurish on the stage. She does not seem to know what to do with her arms and hands; they are all the time in her way, and especially in that of her partners'. With further study in both singing and acting, Miss McCormic should have a fine career. Cesare Formichi was the Tonio. Not in the best of vocal resources (suffering from a heavy cold), he, nevertheless, gave a good account of himself, especially in the Prologue. Desire Defrere was excellent as Silvio. Likewise Oliviero as

Harlequin and Beppo, was in splendid fettle. Cimini conducted.

TRAVIATA, JANUARY 13 (MATINEE).

Galli-Curci's farewell appearance for the season was made before a sold-out house and the diva's innumerable
(Continued on page 28)

CHICAGO OPERA LOSS ONLY EIGHTY PER CENT OF THE GUARANTEE

President Insull Praises the Work of His Associates and
Predicts Greater Accomplishments in Seasons to Come
—Practically All the Favorites to Return—
A Longer Season Next Year

At the gala opera performance given at the Auditorium in Chicago on Friday evening, January 19, President Samuel Insull, chairman of the board of directors of the Chicago Civic Opera Company, informed his guests, the guarantors of the organization, that the financial demands of this season upon their purse would not exceed eighty per cent of the total guarantee. As already fifty per cent. has been called for, this will leave only an assessment of thirty per cent. to be paid on the guaranteed subscription. Mr. Insull went further and said that he hoped in seasons to come that the losses would be no greater and that the public of Chicago had so well responded to the efforts of the company that for the first time since Chicago has had an opera of its own, the season next year will be extended to eleven and one-half weeks and that every ensuing year the home season would be prolonged. He also expressed his thanks to his associates, the business manager of the company, the artists and others. He stated that next season there would be guest artists appearing from time to time at the Auditorium with the company, and that practically all the favorites would return and the present personnel of the company would be retained in a large majority.

All those statements were already published in the MUSICAL COURIER of January 18, before Mr. Insull spoke, and this reporter also stated then that a well known Belgian tenor would be secured by the management. From the stage Mr. Insull announced the name of the company's new tenor, Anseau.

Mr. Insull thanked Harold McCormick and Mrs. Rockefeller McCormick for turning over to the Civic Opera Company without charge all the scenery and paraphernalia of the Chicago Opera Association.

Mr. Insull also, as forecast in the MUSICAL COURIER, stated that during the season there would be many French productions and, though it is not possible to please everybody, the fact that the patronage this season had exceeded materially that of any previous one, is in the mind of the management, sufficient evidence that Chicago is reasonably satisfied with its first season of Civic opera.

Mr. Insull did not announce any of the artists re-engaged for next season, waiting to do so until the close of the season in Washington. Very likely the daily papers and musical papers, including this one, will then get an official statement as to those already engaged, but, as a matter of prognostics, from which this writer has refrained all through the season, it may be stated that two tenors who have been heard at the Metropolitan in New York will be with Chicago next year; one of them is an American, the other an Italian.

The first two contracts signed were those of Rosa Raisa and Giacomo Rimini. Claudia Muzio has been re-engaged; so has Edith Mason. Mary Garden will appear as guest, and in all likelihood she, Raisa, Homer and Chaliapin will be the four big artists Mr. Shaw will present to local managers to sell the ten weeks' tour of the company. Among the conductors, Panizza and Polacco have been re-engaged, and only one more conductor will be secured, as the company has decided to drop one of the four conductors, or possibly to engage a new one. Of the smaller artists, many already have received their contracts, but as can be seen, most of the stars are already retained for next season. Galli-Curci, of course, has in all likelihood signed her contract, which will be, as this year, for a limited number of performances; likewise, Tito Schipa, a great favorite.

Many revivals are already contemplated; Siegfried will be sung in German, *L'Africaine* will be sung either in French or Italian, and then—this writer has already divulged too much to his readers. None of it, incidentally, is gossip heard either from the business management or the financial or the musical sides. It may be taken as guesswork, though this clairvoyant has never given news that has had to be corrected and does not think this instance will make an exception to the general rule. Three weeks will tell the tale.

RENE DEVRIES.

EDOUARD LALO—HIS LIFE AND WORKS

BY WALDEMAR RIECK

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Birth and Early Musical Education

THE centenary of Edouard Victor Antoine Lalo, whose opera, *Le Roi d'Ys*, was given last year at the Metropolitan Opera House, occurs this week. Lalo is a worthy representative of the modern French school, of which, at his time, Saint-Saëns, Franck and Godard were the shining lights. He has written symphonies which have a certain value, and other works in which he shows skill in orchestration, masterly development, study and intelligence.

He was born at Lille, January 27, 1823, of Spanish ancestry. His forefathers, lovers of melancholy rhythms and Oriental splendors which were resurrected in him, came from Spain to Flanders in the sixteenth century. His father, one of Napoleon's officers, served in the Russian campaign in 1812. After the battle of Lützen, May 2, 1813, he was decorated by the emperor.

Lalo entered the Conservatory of Lille, studying solfeggio, in which he won first prize in 1835, under Leplus. While a pupil of Muller he received first prize in violin in 1838. At the same time he studied harmony with Pierre Baumann, cellist, who had played in Vienna in the orchestra which, during ten years, gave the first auditions of Beethoven's symphonies.

Goes to Paris to Study

After a violent discussion with his father, who at first had tried to induce him to take up a military career, Lalo, at the age of sixteen, left Lille and went to live in Paris. It was there, in misery, that he served his apprenticeship of sorrow. He had broken off with his parents, with whom he did not become reconciled until twenty years later. Alone, in frightful distress, haunted by music, he entered the class of Antoine François Habeneck (1781-1849), in the Paris Conservatory. He was taught composition by Julius Schullhoff (1825-1898). Crèvecoeur, who was awarded the Grand Prize of Rome by the Institute, gave him a few lessons. But Crèvecoeur, became, ere long, disillusioned and abandoned the rugged regions of art in order to establish himself in the favorite plains of the north as a dealer in lace. Lalo remained only six months at the Conservatory, for the Meyerbeerian teachings of the official school were contrary to his ideas.

He now gave himself over almost entirely to chamber music, which was then little cultivated in France and poorly represented. In 1845, he wrote his trio in C minor (op. 7), which is perhaps the first musical production of this kind in France and marks a period in the chamber music of that country. Already his personality disclosed itself. His rhythmic temperament, an enemy of all the works at that time, ran its free course. In 1855 he met Jules Armingaud (1820-1900) and with Léon Jean Jacquard (1826-1886) and Mas, organized a quartet which became celebrated. Lalo played the viola. Later wind instruments were added and the Société Classique was formed, which gave particularly brilliant performances of the works of the masters of the past.

It was at this time that Lalo became acquainted with Eugène Delacroix (1799-1863). This great romantic painter, who loved music, was destined to leave an ineffaceable impression on the spirit of the composer. Lalo lived at this time in the rue Duphot. Every Friday musicales were given there. The artist and composer maintained a long and friendly acquaintance. It is very unfortunate that the spirited correspondence which passed between them has been lost and that the lithographs and etchings which the painter dedicated to the composer have also disappeared.

His Marriage to His Favorite Pupil

In 1865, Lalo, who gave lessons in harmony, fell in love with his favorite pupil, Mlle. Julie Marie Victoire Bernier de Maligny, whom he married July 5 of that year. The young woman, of Breton origin, was a handsome contralto, often heard at the concerts of the Société Nationale. His marriage called forth new ambitions.

Fiesque, His First Opera

(Composed in 1867)

In 1867, Lalo, who had contented himself with playing in the chamber music concerts, composed his first theatrical score, *Fiesque*, an opera in three acts, libretto by Charles Beauquier (1833-1916), founded on Schiller's drama, *Fiesco*, for a competition proposed in the lyric theaters, by order of the Minister of State. *Fiesque* did not receive enough votes to be classed as the first.

It was classed as third, after two little works, forever obscure—*Le Magnifique*, a one-act piece by Jules Philpôt (1824), which was awarded the prize, and *La Coupe et les levres*, by Canoby. This flagrant injustice aroused M. Perrin, who was then director of the opera house. He accepted the work, but stipulated that cuts and changes should be made in it. Although the two men submitted to all these exigencies, *Fiesque* was not even put in rehearsal. The score was then submitted to Director Vachot, of the Monnaie Theater, Brussels, and accepted. Finally, when the opera was cast and being rehearsed, Vachot failed, and *Fiesque* was never presented as an opera in its entirety. The opera, however, was printed and fragments played in

concerts. The prelude, as well as the intermezzo, were played at the Odéon, May 4, 1873.

The Ballet, *Namouna*

Although the ballet, *Namouna*, was composed after *Le Roi d'Ys*, it was performed before the latter. It is in two acts and three scenes. The libretto, by Charles Nuyter



EDOUARD LALO.

From a wood engraving by Alexander Boileau, after a portrait by Paul Mathey.

and Marius Petipa, was founded on a story in the memoirs of Casanova. Auguste Emanuel Vaucorbeil (1821-1884), then manager of the Opéra Comique, who had, in spite of admiration for the composer of *Le Roi d'Ys*, refused in his

rejection, Vaucorbeil, received the manuscript of *Namouna* with icy coldness. More changes had to be made. Worrying himself sick over this work, which, as a ballet, is not as light, airy and careless in its grace as it might be, Lalo was attacked with paralysis; and Gounod, who was held in very high esteem at the theater finished the orchestration of the last scenes. The work was dedicated to him. Though much of Lalo's music is beautiful, the work contains too much learned refinement, too many dissonances, for ballet music of that day. After a great many postponements it was finally produced at the Théâtre de l'Opéra on March 6, 1882.

Le Roi d'Ys

The story of *Le Roi d'Ys*, an opera in three acts (libretto by Edouard Blau, 1836-1906, logical and clever), is founded on a Breton legend, which, however, is remodeled to such an extent that there is little left of it except the tragic conclusion—the destruction of Ys in consequence of the opening of the sluices.

The choruses throughout are founded on Breton tunes and are very pretty and characteristic. In the lighter parts of the work the composer is at his best. It is, perhaps, regrettable that Lalo did not choose a subject which would have enabled him to write more of this style of music, for while he tried hard to be dramatic, his music gives one the impression that his talent was lyrical and rhapsodical. It is a curious example of what a very clever composer, gifted with fancy and a sense of the picturesque, can make of an opera. While Lalo's dramatic instinct was not great, he was able to write music that superficially is appropriate to the situation.

The long awaited opera was performed for the first time at the Opéra Comique, May 7, 1888, and was the first opera to be given in the new theater and under a new director, L. Paravey. It was cast as follows: Talzac, Mylio; Bouvet, Karnac; Coblait, the King; Fournets, Saint Corentin; Mlle. Deschamps, Margared; Mlle. Simonet, Rozenn. It had an immediate and prolonged success. One critic contended that the composer held out his right hand to the Wagnerians, and his left to their adversaries. One of course should not judge a French opera from the Wagnerian point of view, and, furthermore, Lalo in his characterization of his characters was faithful to the old system of Mozart and Weber rather than Wagner. The leit-motiv appears only three or four times in his opera. Another critic described the opera as "noble, strong, puissant, not free from faults, but evidently the work of an artist of the first rank, and endowed in a superior degree."

Other Performances of *Le Roi d'Ys*

The first London production was at Covent Garden, July 17, 1901. A London critic said of the opera, "Lalo falls between two stools. He has attempted to torture a lyrical expressiveness into a big dramaticism."

The first New York production was at the Metropolitan Opera House on January 5, 1922, with the following cast: Gigli, Mylio; Danise, Karnac; Rothier, the King; Ananian, Saint Corentin; Rosa Ponselle, Margared; Mme. Alda, Rozenn. The opera was given four more times during the season.

Nero, a Pantomime

Nero, a pantomime in three scenes, music by Lalo, was performed at the Paris Hippodrome, March 28, 1891. In the first scene of the ballet Lalo has made use of some themes from *Le Roi d'Ys*, while passages from his first and unperformed opera, *Fiesque*, were also used in the composition of this new score. In doing this he has made known to the public music which otherwise would never have been heard, but unfortunately has used themes from operas of his which are characteristically not Roman. Lalo also did not take into account the acoustic properties of a spacious circus like the Paris Hippodrome and consequently much of his music was heard only as through a veil.

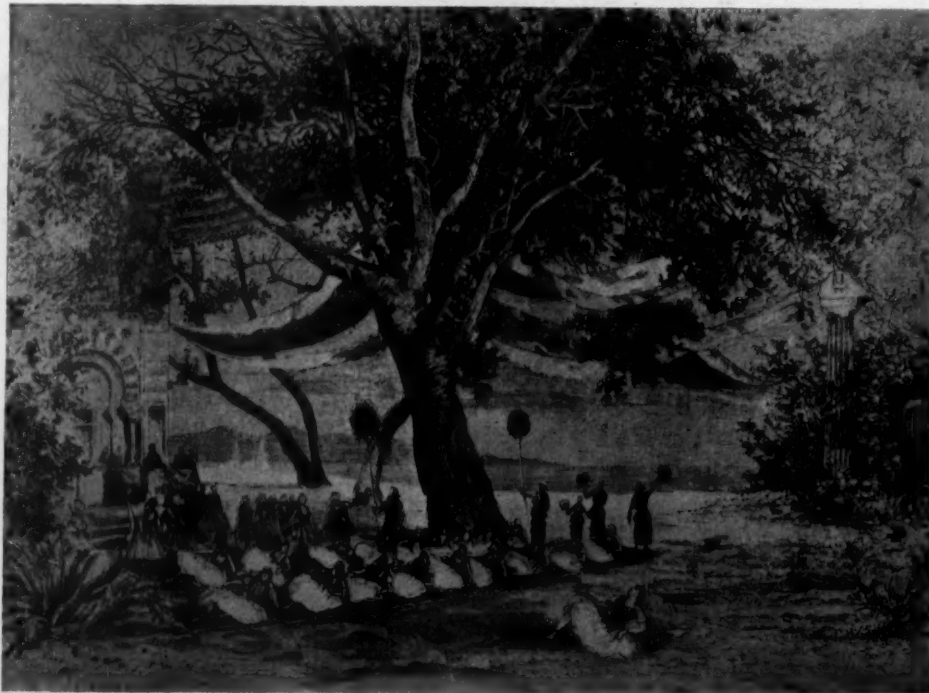
La Jacquerie, a Posthumous Opera

Lalo finished the first act of *La Jacquerie*, an opera in four acts, libretto by Edouard Blau (1836-1906) and Mme. Simone Arnaud (1850-1901), but it remained for Arthur Coquard (1846-1910) to complete the opera, which was performed for the first time on March 8, 1895, at the Theater of Monte Carlo under the direction of Raoul Gnsbourg, who was responsible for the first production of César Franck's opera, *Julda*, the previous year. The first Paris production was at the Opéra Comique, December 23, 1895. The opera was also given in that year in Aix-le-Bains. In the composition of this work some of the best passages from *Fiesque* were used.

The scene of the opera is laid near Beauvais, in the village of Saint-Leu-de-Cérent, and the story deals with French feudal and peasant life in the fourteenth century.

Other Works

Lalo's earliest works were pieces for the violin and piano. He composed six songs published in 1856, on verses of Victor Hugo, other melodies, pieces for the cello, and a sonata for the piano and violin (op. 12). His allegro for piano and cello, the second trio in B minor, and the quar-



LAST SCENE FROM THE BALLET OF NAMOUNA.

From the first production, in Paris, at the Theater de l'Opera, March 6, 1882.

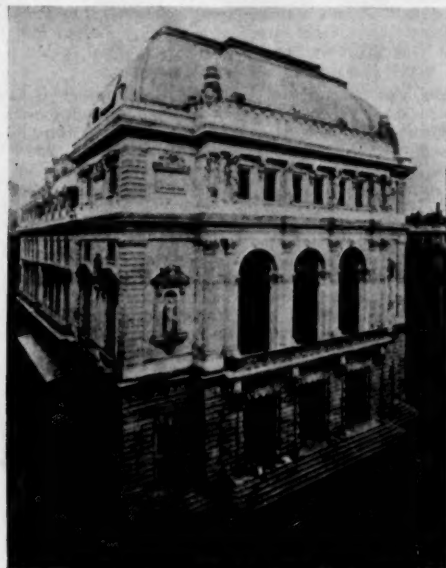
official capacity, to produce the latter work, came to Lalo and asked him to write the music for this ballet, allowing him four months to complete the work. The composer, sad and discouraged, accepted this proposition, and was obliged to work hastily. For one who had been in the habit of writing leisurely, fourteen hours a day was too much, and besides he had to submit to the whims of the ballet-master Mérante, who advised him to write music in the style of Adolphe Charles Adam (1803-1856). Indignant, Lalo replied: "Do you think I am going to compose music for you like *Giselle*?"

This independent spirit made for him irreconcilable enemies at the Opéra Comique. The once enthusiastic di-



THE CHATELET, PARIS, ABOUT 1880.

tet in E flat (op. 19), later rewritten and published in new form in 1888, were among several of his works which were given by the Armingaud Quartet in April, 1859. His cello sonata was first played January 27, 1872, at a concert of the Société Nationale. The ballet from Fiesque, under the title of Divertissement, was given with great success at



THE OPERA COMIQUE, PARIS.

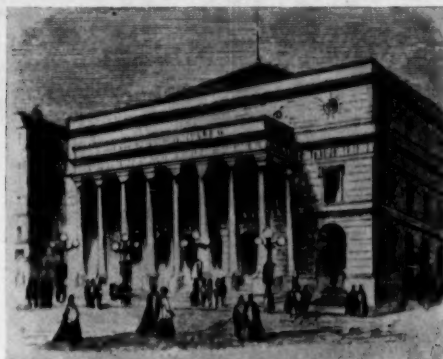
the Concert Populaire at the Cirque d'Hiver, December 8, 1872. For one of his most intimate friends, Sarasate, he composed a violin concerto in F (op. 20), which is one of his most remarkable works. It was performed with great success at a Concert Nationale at the Châtelet, January 18, 1874, and at the London Philharmonic Society in May of that year. In 1875 he composed his famous *Symphonie Espagnole* with violin solo (op. 21) which was played by the same artist at the Concert Populaire on February 7. It was produced in England at the Crystal Palace, March 30, 1878. His overture to *Le Roi d'Ys* and the *Allegro Symphonique* were given at a concert in 1876. On December 9, 1877, Adolphe Fischer played his concerto for cello, and the following year a suite for violin and orchestra of Scandinavian airs was played for the first time at Berlin on November 29. For his new work *Rhapsodie Norvégienne*, which was played April 20, 1879, at a concert of the Société Nationale, the first part of this fantasia was used. Five songs appeared in 1879 and a new trio (op. 26) in April of the following year. His *Concerto Russe* for violin and orchestra, was played by Marsick at a Padeloup Concert, October 24, 1880. Several numbers of *Namouna* were put into suite form, the first being played January 7, 1883, at a Lamoureux concert; the second under Lamoureux, March 18, 1884; and the third, a posthumous suite, was played November 3, 1895, at a concert of the Société Nationale. His symphony in G minor was performed February 13, 1887. A scherzo for orchestra, founded on the scherzo of his third trio, was played at a Godard concert March 1, 1885. A piano concerto in C minor, composed after *Le Roi d'Ys*, was first played by Diémer, at a Châtelet concert, December 1, 1889. He composed some sacred music and some songs, though not many. Of the latter, the following may be mentioned: *A Celle qui Part*, *L'Esclave*, *La Fenaïson*, *Guitare*, *Marine*, *Souvenir*, *La Zucca*, and *Viens*. In 1894 a collection of fifteen songs was published, but it does not contain

some of the more important ones. Under thoroughly competent leadership of Charles Lamoureux, splendid and very frequent performances of Lalo's orchestral works were given.

His Last Years and Death

Although in his old age Lalo had certain triumphs, disappointment followed him until his death, for he did not have the influence to be chosen a member of the Institute. He also suffered with paralysis, which attacked him during the rehearsals of *Namouna*.

His death came quite unexpectedly, for although he had been sick for a long time, none had foreseen that his end would come so suddenly. On April 23, 1892, in the evening



THE ODEON, PARIS, ABOUT 1880.

his condition became so critical that a physician was called in immediately, but he was beyond help and died that same evening. He was a man of sterling character and great pride. He had a certain disdain for critics. He wished to be accepted for what he was and refused to compose anything but that which came from his soul. His death created a wide chasm in the ranks of France's composers, which at that time was difficult to fill.

The funeral services were held on Wednesday, April 27, in the Church of Saint-François de Sales. The Société des Auteurs Dramatiques, the Société des Auteurs, the orchestra of the Grand Théâtre de Lille, music publishers and composers were those who honored his memory by sending wreaths. Pierre Lalo and M. Wacquez-Lalo, son and step-brother of the deceased, and nearly all the French musicians of renown paid him homage by being present at the funeral.

Massenet's Funeral Oration

At the Père-Lachaise Cemetery, where he was buried, Massenet delivered the following funeral oration:

"Gentlemen: It is in the name of the Société des Auteurs et Compositeurs dramatique that I speak in this time of sorrow. A sad honor, indeed, gentlemen, because our eminent colleague, whom we have lost, was the most sincere and best of friends. My task would be too difficult if I were not sustained by my sentiments of profound admiration for Lalo, for the artist so personal in his works and for the man whose character was as lofty as his works. Lalo struggled without ever experiencing a faltering in his convictions, without ever being led to discouragement, which drags down

the weaker ones. His was a temperament, a soul of the noblest.

"But the hour of triumph has sounded—Lalo has known glory, pure glory, and his last masterpiece, *Le Roi d'Ys*, has been applauded in Paris for the one hundred and sixtieth time (as it will be for a long time, everywhere and always) at the very moment when our poor dear friend passed out of this life, which made him pay dearly for a few years of happiness and calm so greatly deserved.

"Who of us has not appreciated in the works of Lalo, his personality at once energetic and tender? Who of us does not remember this friend, of so perfect kindness and such exquisite distinction? Lalo will be counted among the French composers of whom we must be proud, because his music, sometimes exquisite or sparking, sometimes dramatic or elegiac, is always the pure music of Lalo.

"He was born in Lille; he died in Paris. He was thus of French origin, and French he remained in his works, and



EDOUARD LALO.

From a photograph.

this will be his glory and ours. In the name of all his colleagues, in the name of that public which has acclaimed him and always will acclaim him, I bid Edouard Lalo a last farewell."

Kathryn Makin, Tollefsen Pupil, Scores in Recital

A piano recital was given by Kathryn Makin, a Tollefsen pupil, assisted by June Alexandria Winters, soprano, at the Apollo Studios, Brooklyn, January 5. Miss Makin deserves great credit for the manner in which she acquitted herself, for it is no easy undertaking to go through a long program of the masters, and remember every phrase of these difficult technical compositions. Beethoven's sonata, op. 13, preceded a group of Schubert, Bach, Gluck, Brahms, Chopin and Rachmaninoff pieces, with an encore by Rachmaninoff. Her final number consisted of Moszkowski's waltz in E, and *March Militaire* (Schubert-Tausig).

Miss Winters has a very pleasing personality, and sang her songs with intelligence and expression. Mr. Thayer played accompaniments with fine effect.

Dr. Wolle Gives All-Bach Program

Dr. J. Fred Wolle was heard in an all-Bach program (by request) at the organ recital, which he gave in the Cleveland Museum of Art, Cleveland, Ohio, on January 3. On January 8, the Bach Choir of Bethlehem, Pa., of which Dr. Wolle is director, held its first rehearsal in the new year. On account of the holiday season rehearsals were abandoned. Work on the St. John Passion Music was resumed. This is the work which will be given on the first day of the Festival in the spring, May 25.

Paul Kochanski and Arthur Rubinstein in Florida

Paul Kochanski, the Polish violinist, and Arthur Rubinstein, the Polish pianist, are at Miami, Fla., for a few weeks' rest. Mr. Rubinstein will return to New York in time for his recital in Town Hall, Saturday afternoon, February 24; Mr. Kochanski will be heard in recital in Aeolian Hall, Sunday afternoon, February 25.

John Curtis, Jr., Enjoying Radio Concerts

John Curtis, Jr., composer, conductor and accompanist, who has been ill for a year, recently had a radio apparatus installed in his home in Narberth, Pa., and during these weeks of convalescence he is deriving great pleasure from listening to his fellow-artists sing and play for him every day over this wonderful instrument.

Hans Kindler Active

Hans Kindler is playing three times between January 22 and January 25. On January 22 he appeared in Philadelphia in joint recital with Inez Barbour, on January 23 with the Rich-Kindler-Hammann Trio in Philadelphia, and today, January 25, he will play with the Rich Quartet in Harrisburg.

Middleton to Appear in Mt. Carmel

Arthur Middleton who is now singing in the Northwest, has been engaged for a concert at Mt. Carmel, Pa., on April 2. This month the baritone is appearing in the states of California, Oregon, Washington, Montana, Colorado and Texas.



SCENE FROM LAST ACT OF LE ROI D'YS.

From the first production in England, Covent Garden, July 17, 1901.

BOSTON TURNS OUT EN MASSE TO SEE THE POPULAR DENISHAWN DANCERS

John Powell a Favorite—Louise Homer and Daughter Please—Flonzaleys Open Boston Season—Dupré Heard—Other News

Boston, January 21.—Ruth St. Denis, Ted Shawn and the Denishawn Dancers came to the Boston Opera House Wednesday evening, January 17, for a single performance. The house was filled from pit to dome and many were turned away. The dancers were seen in "visualizations" of music from Beethoven, Chopin, Schumann, Brahms, Liszt and Mana-Zucca; Spanish dances with music by Granados, Jonas and Moszkowski; a garden scene to music by Levitzki, Bond and Moszkowski; Xochitl, a Toltec dance drama; and in versions of Chinese, Japanese, Hindu, Egyptian, Javanese, Siamese and other Oriental dances.

The performance was an unusually entertaining one. Miss St. Denis and Mr. Shawn, who are well remembered here, have added to their abilities during their long absence from Boston. The dances were all well conceived and beautifully executed. The costumes used by the principals and their supporting company were gorgeous, the scenery startling though appropriate, and the lighting effects admirable. The performance moved with a snap which reduced waits between scenes to a minimum, indicating efficient management. Perhaps the most effective numbers were the "visualization" in which graceful young ladies danced to the Schumann music, the Spanish suite for Miss St. Denis and Mr. Shawn and most of the Oriental dances.

The huge audience was very enthusiastic throughout the evening, Miss St. Denis and Mr. Shawn being recalled again and again. Music was furnished by a quartet and the Ampico, under the general direction of Louis Horst.

JOHN POWELL IN RECITAL

John Powell, pianist, gave a recital here Saturday afternoon, January 13, in Jordan Hall. His program included these pieces: sonata, op. 53 (Beethoven); nocturne, C sharp minor, scherzo, C sharp minor, polonaise, A flat major (Chopin); Three Country Dances (Beethoven-Seiss); The Banjo Picker, from At the Fair (Powell); Turkey in the Straw (David Guion); Slumber Song and Rhapsodie Hongroise, No. 13 (Liszt).

Mr. Powell won a brilliant success with the symphony here a few weeks ago and his recital was eagerly anticipated by a rapidly growing number of local followers. His playing impressed again through its tonal beauty, infectious rhythm and superior musicianship. He gave a splendid performance of the Waldstein sonata and a brilliant reading of the thirteenth rhapsody. Turkey in the Straw and the Banjo Picker were played sympathetically and had to be repeated. Mr. Powell was vigorously applauded throughout the recital.

HOMERS GIVE CONCERT

Louise Homer, contralto, and her daughter, Louise Homer Stires, soprano, joined forces for a concert Sunday after-

noon, January 14, in Symphony Hall. Mme. Homer sang old arias of Gluck and Bach and pieces by Saint-Saens, Gounod, Chadwick, Deis and Homer. Mme. Stires sang an aria from Handel's Messiah, Strauss' displayful Voci di Primavera, and pieces by Homer, Brahms, Hadley and Carpenter. Together they were heard in duets from Mozart, Brahms, Tosti, Chausson and Blangini.

The years have hardly impaired the beauty and power of Mme. Homer's voice, while her skill and experience combine to make her a singer whose work always satisfies. Of her daughter, the charming Mrs. Stires, it may be said that she has improved since her last appearance here. The



RAYMOND SIMONDS

voice is fresh and generally agreeable. In songs of archness like the winsome, Don't Cease, she sings prettily and wins her hearers.

FLONZALEYS OPEN BOSTON SEASON

The Flonzaley Quartet gave the first of its series of three Boston concerts Thursday evening, January 18, in Jordan Hall. These compositions were played: quartet in G minor, op. 22 (Novak); quartet in B flat major, op. 76,

No. 4 (Haydn), and quartet in A minor, op. 51, No. 2 (Brahms). The Flonzaleys have been heard here in programs of greater variety and interest. The quartet of Novak is conventional, well written music, generally agreeable but by no means of significant import. The charming smooth-flowing measures of Haydn were a welcome relief. Mr. Betti and his confrères have added to their familiar virtues a virility which makes their playing pleasurable and convincing. A good-sized audience welcomed them back to Boston. Their next concert in this city will take place Wednesday evening, February 14, in Jordan Hall.

DUPRÉ SOLOIST AT SYMPHONY.

Marcel Dupré, French organist, made his first appearance in Boston Friday afternoon and Saturday evening, January 12 and 13, when he was heard as soloist with the Boston Symphony Orchestra in Symphony Hall. Mr. Dupré handicapped himself needlessly by his choice of pieces. He played Bach's concerto in D minor for organ and strings, a long and relatively dull composition, and Wallace Goodrich's excellent arrangement for organ and orchestra of the Cesar Franck B minor choral, neither piece giving the soloist much opportunity for individual display of his genius. However, there was ample evidence in his performance to show the complete mastery of his instrument. He was warmly received.

The program opened with Beethoven's eighth symphony, which is generally regarded as inferior to the others, and closed with Liszt's dramatic symphonic poem, Les Preludes. Between these pieces came the stirring prelude to Parsifal. The Wagnerian number was played with tonal beauty.

EBELL AND PUPILS IN CONCERT

The high standards of the Boston Conservatory of Music were notably exemplified in Jordan Hall Thursday evening, January 11, at a concert of pianoforte music by Hans Ebell, director of the piano department of the conservatory, and three artist pupils, Marguerite Morgan, Leon Tumarkin and Frank Ramseyer. The program was an interesting one, including the first performance in Boston of Godowsky's contrapuntal paraphrase on Weber's Invitation to the Dance, for two pianofortes, effectively played by Miss Morgan, Mr. Tumarkin and Mr. Ramseyer. Miss Morgan was also heard in preludes and fugues from the Well Tempered Clavichord of Bach, Ravel's Ondine and Chopin's scherzo, op. 39. Mr. Tumarkin played preludes and fugues in A flat major from Book I of the Well Tempered Clavichord, a nocturne, op. 27, No. 2, and an etude op. 25, No. 2 of Chopin and Scriabin's etude op. 8, No. 12. Mr. Ramseyer played prelude and fugue in G major, book I, Well Tempered Clavichord, Liszt's Sonetto 123 del Petrarca and Debussy's Jardin sous la pluie. Mr. Ebell himself contributed a scholarly performance of Brahms' sonata op. 5, and for a brilliant closing number, Liszt's concert etude in A flat major.

CHILDREN'S CONCERTS AT SYMPHONY HALL

Tuesday and Thursday afternoons, January 16 and 18, in Symphony Hall, the Boston Symphony Orchestra gave (Continued on Page 48).

MERLE

ALCOCK

Merle Alcock has not only a splendid voice of great scope and sensitive beauty, but she is beautiful, she is charming, she is all that an American singer should be, with no flare for the exotic of the alien or the temperamental. Many must come before she will be disturbed in our heart as the perfect singer. She sang marvelously the Saint-Saens' "My Heart at Thy Sweet Voice," a beautiful memory.—James G. Thurber, Columbus Dispatch, January 13, 1923.

The phenomenal violin playing of Toscha Seidel blended with Merle Alcock's radiant contralto last night in one of the most delightful concerts yet sponsored by the Women's Music Club. Merle Alcock we nominate for grand opera. Her singing of "My Heart at Thy Sweet Voice" eclipses that of any of the operatic contraltos, who have sung this great French classic here. The high B flat at the climax, shunned even by Matzenauer, she essayed with no hesitation and poured it forth in thrilling style. In fact her greatest vocal asset is a remarkably wide range. The singer was gowned in blue and silver and with her jet black hair and creole type of beauty presented an entrancing stage picture.—Nelson H. Budd, Ohio State Journal, Columbus, January 13, 1923.

Miss Alcock proved herself the possessor of the most perfect instrument yet heard this season in song.—Victor Nilsson, Minneapolis Journal, November 22, 1922.

Throughout its range there is not an unpleasant tone in the voice. The singer had valuable assistance from her accompanist, Edgar Nelson.—James Davies, Minneapolis Tribune, November 22, 1922.

Merle Alcock's first five songs were superb; they were by Haydn, Franz, Schubert, Strauss and Chausson, and they were beautifully sung. Vocally



Townsend Photo

and artistically they made anything done by Farrar, or by Galli-Curci for that matter, in their concerts here seem quite colorless. Genuine contralto quality that comes not from the possession of deep lower tone contrasting sharply with the higher ones but from a range, every tone of which is closely akin in character to every other. This superb voice Miss Alcock uses with an art so skillful as largely to conceal itself, and with a delightful sureness of expression.—H. A. Bellows, Minneapolis News, November 22, 1922.

A contralto voice of pure timbre which has that quality beyond all—human appeal.—Minneapolis Star.

Mme. Alcock came to Louisville a stranger to tarry for a night, but she left in the minds of several hundred music lovers a grateful memory which augurs her future welcome.—A. L., Louisville Herald, November 29, 1922.

The businessmen of Fargo last evening presented Merle Alcock, contralto, in song recital for the North Dakota State Teachers' Association. The singer was greeted by a large audience, which applauded her frequently and vigorously, and she responded by singing encores to every group. At one stage of the recital Dean Vernon P. Squires of the University of North Dakota called upon the audience to give her a rising tribute, and they all stood and cheered till the singer came forward and spoke a brief word of thanks. It was a scene seldom enacted in a concert hall. . . . She reached real imaginative heights in her singing of the simple old-heart melody, "Nellie Gray," giving to that old song a new beauty.—Fargo Forum, November 25, 1922.

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"LES SIX" NOT A GROUP BUT AN IDEA SAYS DARIUS MILHAUD

Regrets That His Stay Here Is Limited to One Month—Considers Satie Important—To Be Heard as Soloist as Well as Conductor and Lecturer

Darius Milhaud, French composer, now in America, was able to spare a few minutes for a talk with a representative of the Musical Courier recently. He is stopping at La Maison Française de Columbia University, 411 West 117th street, where a bright and spacious apartment on the top floor has been placed at his disposal during the month which he is to spend in America.

Mr. Milhaud said that he regretted that he could be here only a month, but that he had engagements for concerts in various parts of Europe that necessitated his return. Naturally one is more interested in what Mr. Milhaud thinks of music in France than his two-day-old opinion of America, and so the usual request for admiration of our skyscrapers and our institutions were omitted.

The first thing that came to mind was "les Six," the six, that famous group of young French modernists of which one has heard so much, and it was with great astonishment that we learned that the six, as a group, was non-existent, at least in the mind of Mr. Milhaud. To our direct question as to whether, as was stated not long ago, the six had become five through the defection of one member of the group, Mr. Milhaud exclaimed: "Five, six, ten, a hundred if you will. The six is not a group but an idea."

This is clarifying, for we have often wondered how and

to what extent the six were organized. And in this way, too, it is nothing new, for French artists and musicians always gathered together into groups of those whose ideas and ideals were in close sympathy, and that has been one of their great strengths.

Regarding the modern style of composition Mr. Milhaud has some very illuminating and interesting ideas. He points out that there are two distinct currents of development, the Teutonic line, which is chromatic and leads to a tonality; and the Latin line which is diatonic and in which melody remains a prominent feature. Mr. Milhaud says that the quarter tone experiments of Alois Haba and others are the natural sequence of the Teutonic chromatic line, but says that the quarter tone does not interest him as a composer simply because it is opposed to his trend of thought. He feels, however, that it is not to be condemned and perhaps has possibilities. However that may be, he feels that it is sure to appeal more to Teutonic chromaticism than to the diatonic feeling of the Latins.

Mr. Milhaud seemed amused at the reception some of his work has been accorded in France and points out that one never can count on the public which is variable, to say the least of it. The public receives his music with hoots and hisses on one occasion, and applauds the same work on

another occasion. During the giving of his ballet at the Theater des Champs Elysees he had opportunity to verify this fact day after day, when the reception constantly varied from approval to disapproval. This ballet was *L'Homme et Son Desir*, written to a scenario by Claudel. It was produced by the Swedish Ballet.

Satie is considered by Mr. Milhaud to be a really important composer. His Socrates impresses him as being a work of the first order and he hopes to give it here if the time is not too short for its preparation. Mr. Milhaud proposes also to give not only his own works but some of Satie, Poulenc, Honegger and others. During his stay here he will also lecture at several universities—Princeton, Columbia, Vassar. He speaks excellent English and his lectures should be of the greatest interest.

One of his operas, *La Brebis Egarée*, to a libretto by Francis Jammes, is to be given at the Opera Comique this spring. He is always amazingly active, producing large and small symphonic works, suites, chamber music, songs, dramatic works with great rapidity, and getting almost immediate performances for everything he writes. He also finds time for the production of works by others, playing and conducting compositions by the moderns, and among other things, gave five Paris performances of Schönberg's *Pierrot Lunaire*, a work so difficult that it demanded thirty rehearsals.

Speaking of orchestral writing, Mr. Milhaud says that he does not feel that there can be a standard orchestration. Some of his symphonic works are scored for a small orchestra while others demand the most complete of modern organizations. Mr. Milhaud is soloist with the City Symphony Orchestra on January 20 when he will appear both as pianist and conductor.

Busy Times at the Eastman School

The Eastman School of Music, at Rochester, makes announcement of two new and important enterprises in Kilbourn Hall as the New Year opens. Joseph Bonnet will resume the conduct of his master classes for organ students and this year will use Kilbourn Hall and its great organ for the conduct of these classes. M. Bonnet is a scholar in music as well as a great organist; his teaching, while directed to the needs of his organ playing students, has constant reference to general appreciation, understanding and interpretation of music. The playing students in the classes have made special preparation for these lessons and the criticism by a master of student performance of advanced type is good music education for all music students. Kilbourn Hall affords ideal conditions for listeners at these master classes.

The second enterprise is a series of concerts for children. This is a phase of education in musical appreciation which the school management believes to be of major importance. One recital will be given by Guy Maier at the piano. A second recital will be devoted to songs sung in costume and selected with special appeal to children, but selected from good song literature; and to harp selections. Mona Gondre will be the singer of this program and Elsie Sorelle the harpist. The third concert will be given by the Chamber Music Art Society, which will also be heard in the Friday evening series of chamber music concerts. A program designed to be of special interest to children will be played.

Student recitals at the Eastman School this year have not been made public events, but in worth of programs and of performance they are of gratifying standard. Recitals have been given as representative of the grades into which the work of the school is scheduled in the catalogue; there have been recitals by pupils of elementary, intermediate and advanced grades. Thus far fifteen student recitals have been given; those by advanced students in Kilbourn Hall, those by students in intermediate and elementary grades in the third floor assembly hall. These student recitals are designed as preparatory to a series of student recitals at a later period in the year, which recitals will be open to the public. Mr. Landow has inaugurated the practice of giving faculty recitals for the students, playing an interesting program in Kilbourn Hall on December 18.

Classes in all orchestral instruments are now a part of the curriculum offered by the school. Opportunity to put an exceptional faculty at the service of students who desire to prepare for orchestral playing is afforded by affiliation with the Eastman Theater and its orchestra. The first section men of the orchestra are experienced masters of their several instruments and of artist rank; they are the teachers of these several instruments in the school. The development of the school orchestra into a capable playing ensemble, in which thorough training under skilled direction is given, in preparation for filling the wide demand for orchestra players of experience and ability, is one of the earnest aims of this school. There has been no adequate training school for the entire range of orchestral playing available to students in this country, but one is now in the making in the Eastman School of Music.

Jeanne de Mare Concludes Series

The last of the series of three musical talks in English by Jeanne de Mare will be given at the home of Mrs. William J. Washburn, Jr., 141 East Nineteenth street, New York. The English authors represented will include Cyril Scott, Vaughn Williams, Arnold Bax, Eugene Goossens, Granville Bantock, Lord Berners and G. Holst, while the American authors will include Edward MacDowell, Charles Martin Loeffler, Charles E. Griffes, John Alden Carpenter, Henry Cowell and Leo Sowerby.

Sir Henry Heyman Ill

Sir Henry Heyman's many friends will learn with regret that he has had a relapse and is in the Lane Hospital, Stanford University, San Francisco. His present illness has caused him much suffering, but his physicians promise that he will be well enough to return to his home in a few weeks. Much sympathy will be extended to Sir Henry and best wishes for a speedy recovery.

American Artist Has Splendid Record

In view of the fact that this is John Charles Thomas' first season as a recitalist, a record of nineteen concerts for the present month of January speaks for itself.

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SCHEVENINGEN

Her lyric soprano voice is beautifully even in development, and her diction and pronunciation leave little to be desired.—*The Hague-Nieuwe Rotterdamse Courant* (Morning Edition), June 22, 1922.

With her beautifully, well cultivated voice she gave us two arias from Mozart's "Figaro," and Debussy's "L'Enfant Prodigue," much to the enjoyment of the public which welcomed her with warmth and honored her with flowers.—*The Hague-De Nieuwe Courant* (Evening Edition), June 22, 1922.

Voice, manner and interpretation deserve great praise.—*The Hague-Haagsche Courant* (Evening Edition), June 22, 1922.

Miss van Emden's voice is beautifully rounded, melodious, rich and full, and Italian in character.—*The Hague-Het Vaderland* (Morning Edition), June 22, 1922.

She sang Debussy with a lyric voice, not over large, but warm in timbre and fully even in register; perfect in tone production and breath control; intelligent in diction, and last but not least, her French is excellent.—*De Telegraaf*, Amsterdam, June 22, 1922.

BERLIN

Not in a long time have we heard such correct legato singing, or such breath control. One would like to capture the crescendo and decrescendo passages, to show them to young singers, saying: "See—that's how you should do it—exactly so."—*Siegmund Pising, Berliner Borsen Zeitung*, September 10, 1922.

A voice of large range, very evenly developed, and strongly musical. Undeniably a notable artist.—*Tägliche Rundschau*, (Berlin), September 8, 1922.

Thanks to charm and nobility of voice, and to a delivery showing good taste and musical feeling, the singer had a most friendly reception.—*Berlin Lokal Anzeiger*, September 20, 1922.

Furthermore, her delivery showed such sincere and vital musical feeling, that her hearers received the most refreshing impression.—*Berlin Der Tag*, September 14, 1922.

Her soprano voice is melodious and tender. To other vocal advantages is added an unusual smoothness in legato singing.—*Berlin Börsen Courier*, September 12, 1922.

A well developed and well controlled soprano voice, of unusually gracious and noble timbre.—*Berlin Allgemeine Musikzeitung*, September 15, 1922.

I have no hesitation in calling her a great singer.—*Berlin National Zeitung*, September 19, 1922.

A notable singer.—*Berlin Kreuz-Zeitung*, September 12, 1922.

In Harriet van Emden a noteworthy new singer has appeared.—*Berlin Tageblatt*, September 20, 1922.

COPENHAGEN

A voice of utterly bewitching beauty—fresh, clear, pure, mellow, light, warm.—*Nationaltidende*, (Copenhagen), September 16, 1922.

Miss van Emden showed herself an enchanting artist. . . . The evening left with everyone the most delightful impression.—*København*, (Copenhagen), September 16, 1922.

Harriet van Emden is a charming artist, who may claim as her own a highly developed art of singing. The voice itself has a fine lustre and a bell-like clearness.—*Berlingske Tidende*, (Copenhagen), September 16, 1922.

BUDAPEST

. . . possesses artistic virtues that assure us of her rise to the foremost ranks of concert singers. The young artist controls her flexible, melodious soprano voice with an unusual knowledge of the art of singing.—*Budapest Neue-Pester Journal*, October 8, 1922.

PRAGUE

Harriet van Emden was born under a favorable constellation. When, in the Maytime flower of her youth, she steps upon the platform, she has immediately won her audience—not only the masculine part of it, but—also the feminine portion—which means even more! But when she begins to sing, even those possible few who had not been previously attracted, feel themselves irresistibly charmed.—*Prague Tageblatt*, October 18, 1922.

VIENNA

She is a charming, pure soprano, of a clear timbre. Miss van Emden can depend upon the effects of beautifully sustained tones and upon an excellently functioning head register.—*Korngold, Vienna Neue Freie Presse*, October 12, 1922.

Harriet van Emden is a charming concert singer.—*Wiener Mittag-Zeitung*, October 12, 1922.

THE HAGUE

We particularly admired the charm and warmth of her voice, as well as her remarkable technic in the Mozart songs. . . . After the intermission the artist captured her audience as by storm. She gave first six songs of Mendelssohn's, which were sung with the greatest virtuosity.—*The Hague Het Vaderland*, November 9, 1922.

ROTTERDAM

With joyful surprise we listened to the beautiful bel canto, which showed the excellent schooling she had enjoyed. We rejoiced also at the sweet melodiousness of this sunny, clear, full soprano voice.—*Rotterdam Dagblad*, November 14, 1922.

It is not at all unlikely that in Harriet van Emden we have a future world-famous personality. In the first place, she has the same kind of voice that Patti, Sembrich, Lucca, Arnoldson, Tetrazzini, and many other international nightingales had, to charm their way to success. . . . World-fame awaits the singer in the near future.—*Rotterdamse Nieuwsblad*, November 14, 1922.

Behold a singer for whose future we predict the very highest success! She came heralded by the most excellent criticisms from many countries, and we open-heartedly add that this time, by way of exception, these criticisms did not exaggerate. In not a single instance have they said a word too much about Harriet van Emden. On the contrary, seldom have we heard here an interpreter of songs whose art, no matter from which side it is viewed, is so irreproachable. The voice in itself presents to the ear the greatest and purest enjoyment, sweet, smooth, melodious and lightly coloratura in character. Such excellently controlled technic of breathing; such delicate bel canto; such even modulation covering the entire range—which is unusually large.—*Rotterdam Maasbode-avondblad*, November 14, 1922.

The voice itself has strongly attractive qualities; it is soft as velvet and of a beautiful, clear timbre, full and melodious.—*Rotterdam Nieuwe Courant*, November 14, 1922.

LEIPZIG

Excellent musicianship as well as nobility and purity of perception raise her singing high above that of a hundred other singers.—*Leipzig Neue Zeitung*, November 29, 1922.

It was a real pleasure to listen to Harriet van Emden's excellently trained, evenly developed soprano voice.—*Leipziger Tageblatt*, November 29, 1922.

Unusual, almost perfect art of singing, purest taste and the most charming naturalness—this trinity of virtues immediately captured Harriet van Emden's audience.—*Leipzig Neues Nachrichten*, November 28, 1922.

Harriet van Emden achieved great success at her recital. As a matter of fact, it is a rare occasion that one meets with such a melodious, evenly developed, smooth, flexible soprano voice. Her silvery voice refreshes and rejoices like a spring morning.—*Leipziger Abendpost*, November 27, 1922.

She presented an excellent, well selected program, and an excellently developed voice.—*Leipzig Volks-Zeitung*, November 30, 1922.



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EXCERPTS FROM
NEW YORK RECITALS

She has a voice of rare beauty.—H. E. Krehbiel, *New York Tribune*, January 25, 1922.

Miss van Emden used her fine lyric voice with much skill and interpretation.—*New York Herald*, January 25, 1922.

Harriet van Emden is a talented singer.—*New York Evening Telegram*, November 25, 1922.

It is a pleasant experience to listen to Harriet van Emden.—*New York World*, January 25, 1922.

Singing wisely within the limits of a fresh, light voice of "bright" tone quality.—Richard Aldrich, *New York Times*, November 11, 1921.

She disclosed accomplishments, vocal and interpretations, far above the average.—Max Smith, *New York American*, November 11, 1921.

Her voice is of velvet timbre, flexible and evenly developed.—H. E. Krehbiel, *New York Tribune*, November 11, 1921.

A new lyric voice of charm and quality trained to unusually aristocratic style.—*The Sun*, November 11, 1921.

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WASHINGTON HEARS MANY FINE ARTISTS

Alfred Cortot Gives Excellent Program—Enesco Conducts Philadelphia Orchestra—Enesco and Rubinstein Entertained—Marguerite D'Alvarez a Favorite—Gerald Maas Pleases in Recital—Elks' Band Gives Benefit Concert—Roland Hayes' Recital Well Attended

Washington, D. C., January 15.—Alfred Cortot, pianist, gave one of the finest recitals from the standpoint of poetry and art, that has been heard in Washington in many a year, when he appeared as the third artist of T. Arthur Smith's Master Pianist Series, on January 4. His program presented a phenomenal test of skill and in no measure was his finished art lacking. Mr. Cortot opened his program with seventeen etudes of Schumann, which were followed by the twenty-four preludes of Chopin, played with rare beauty of tone and poetic interpretation. It is as an interpreter of Debussy, however, that Alfred Cortot has no superior on the American concert stage. Numbers by Debussy, Saint-Saëns, Ravel, Albeniz, and Liszt completed the program. The enthusiasm of the audience, which had packed the Masonic Auditorium, was insatiable and its appreciative applause untiring. Mr. Cortot was recalled again and again, and gave several encores.

ENESCO CONDUCTS PHILADELPHIA ORCHESTRA.

Georges Enesco, composer, violinist and conductor, had the distinction of being the first Roumanian artist to appear in a stellar role in Washington, when he wielded the baton of Leopold Stokowski on January 9. The program opened with Mr. Enesco's own Rhapsody No. 2, which was enthusiastically received, followed by Brahms' concerto in D for violin and orchestra, when Mr. Enesco proved himself as able a violinist as conductor. Tschaikowsky's Symphony Pathétique, which Mr. Enesco conducted with brilliance, closed the program. The house was packed to capacity with a brilliant and enthusiastic audience. Thaddeus Rich, first violinist and assistant conductor of the Philadelphia Orchestra, won his deserved share of applause by his excellent reading of the Brahms concerto.

ENESCO AND RUBINSTEIN ENTERTAINED.

During his stay in Washington, Mr. Enesco was the guest of the minister of Roumania and the Princess Bibesco, who entertained a distinguished company at dinner the evening before the concert in compliment to Mr. Enesco and Arthur Rubinstein, who was also their house guest. After the dinner, Mr. Enesco, assisted by Mr. Rubinstein at the piano, gave a short program. Over a hundred additional guests, including distinguished representatives of the diplomatic corps, were invited for the musicale which was one of the most delightful affairs of the season. The praise which these artists received from their cultured and distinguished hearers was a fitting tribute to their fine art.

MARGUERITE D'ALVAREZ A FAVORITE.

Marguerite D'Alvarez has become a favorite in Washington, and her usual large and eager audience greeted her at her recital on January 5, at the National Theater. The rich sonority of her colorful contralto voice was even more pleasing than in Mme. D'Alvarez' previous concerts here. She gave a varied and highly gratifying program, which included Italian, French, Spanish, Irish, English, and an old Jewish number. The singer achieved greatest applause with Winter Watts' Transformation, Martin's Come to the Fair, which she sang with delightful rollicking grace, and La Seguidilla from Carmen, so well suited to her full operatic voice.

GERALD MAAS PLEASURES IN RECITAL.

Among the lesser stellar lights few are as musically brilliant as Gerald Maas, cellist, who gave a delightful concert under the auspices of the Washington Society of Fine Arts, on January 8. His program included Saint-Saëns' concerto in A minor; an interesting old number of the early eighteenth century and selections by Benedetto Marcello,

Bach, Tschaikowsky, Guerini-Salmon and Popper. Papillons had to be repeated in response to the enthusiastic applause. Mr. Maas was ably assisted by his wife as accompanist.

ELKS' BAND OF WASHINGTON LODGE GIVES BENEFIT CONCERT.

The Elks' Band of Washington Lodge No. 15, under the leadership of Arthur S. Witcomb, gave its first benefit concert at the President Theater on January 7. The high standard of musicianship maintained throughout an extensive program, of which Fingal's Cave, by Mendelssohn, proved the most popular feature and reflected much credit on the leader as well as the members themselves. The special numbers were Kreisler's Tambourine Chinoise, which Herman R. Hoffman, violinist, interpreted with artistic ability, and Charming Oiseau, by David, with flute obligato played by Alfred S. Gsell, which Gertrude Lyons sang with clear tones. The conductor, Mr. Witcomb, delighted the audience with a cornet solo.

ROLAND HAYES' RECITAL WELL ATTENDED.

A large audience was present at the attractive Lincoln Theater to hear Roland W. Hayes, tenor. From an artistic as well as a financial standpoint the recital was a genuine



"Miss Peterson, whose many phonograph records have won for her an enviable place beside the American fireside, has a winsome and surprising manner, a most charming stage presence, that endeared her to the memory of all who heard her."

The Allentown Morning Call said the above about May Peterson, soprano of the Metropolitan Opera Co.

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success. The singer revealed a voice of wonderful sweetness and richness. He sang with much feeling and with a fine command of the technical requisites of his art, and with gratifying simplicity of manner. The program included four groups of songs, of very catholic selection, the works of Handel, Mozart, Caccini, Galuppi, Fauré, Moreau, Brahms, Grieg, Roger Quilter and H. T. Burleigh being represented, as well as his own arrangement of two Negro spirituals. While his French and German songs were given with excellent effect, indicative of his wide training, he achieved his greatest success in the interpretation of his own and of H. T. Burleigh's numbers. William L. King, at the piano, provided sympathetic and artistic accompaniment for the singer, who appeared under the local management of Mrs. Milton A. Francis and J. Williams Clifford. J. H. H.

Brilliant Reception by Samoiloff

A brilliant reception was given by Mr. and Mrs. Lazar Samoiloff at Carnegie Hall, Sunday afternoon, January 14. Despite the storm, guests arrived in many numbers; many of New York's musical and social elite assembled, and they were amply rewarded for braving the elements. Some truly lovely singing was heard from the Samoiloff pupils, and refreshments were not lacking.

Gita Glazé, soprano, whose recital at Aeolian Hall earlier in the season caused enthusiastic comment, sang the aria

from Massenet's Le Cid and several Russian songs. Consuelo Escobar, Mexican coloratura soprano, sang the waltz song from Romeo and Juliet, and the aria from Traviata. Avo Bombarger, young American tenor with an unusually beautiful voice, sang the arias from Pagliacci and Bohème. Clara Gillespie, coloratura soprano, sang Caro Nome from Rigoletto, and the quartet from Rigoletto was sung by the Samoiloff Bel Canto Quartet, which included Gladys St. John, Lillian Miller, Avo Bombarger, and Vladimir Dubinsky. Marta Stuart and Emil J. Polak officiated at the piano.

Mr. Samoiloff received congratulations from all present on his teaching, through which he produces such fine results; and the interest and enthusiasm shown by everyone was a real tribute to his splendid work.

North Shore Festival

The Chicago North Shore Festival this year will take place at the Patten Gymnasium, Evanston, Ill., May 24, 25, 26, 28, 29 and 30. Six concerts will be presented. On the opening night, May 24, Wolf-Ferrari's New Life will make up the first half of the program, with the assistance of Giuseppe Danise, baritone of the Metropolitan Opera Company, as soloist, the festival chorus of six hundred and Peter Christian Lutkin, musical director of the association, conducting. The second part of the program will include orchestra numbers, conducted by Frederick Stock, and arias will be sung by Danise, with the assistance of the Chicago Symphony Orchestra.

Friday night, May 25, the first artists' night, will bring forth as soloists, Louise Homer, contralto of the Metropolitan and Chicago Opera companies, and Tito Schipa, tenor of the Chicago Civic Opera Company. A miscellaneous program of orchestral numbers and arias will be directed by Frederick Stock.

On May 26, in the afternoon, the young people's matinee will have as principal attractions Lucy Gates, the children's chorus of fifteen hundred voices directed by Osbourne McConathy, and orchestral numbers directed by Frederick Stock. Saturday night, May 26, will be devoted to a public hearing of five of the selections chosen out of the forty-seven submitted for the \$1,000 prize offered by the Chicago North Shore Festival Association. The judges for the final contest will be George Chadwick, Henry Hadley and Gustav Strube of Baltimore. The fourth concert on Monday evening, May 28, will comprise an oratorio by Horatio Parker with the festival chorus of 600 voices and Dean Lutkin conducting. The soloists will be Edith Mason, of the Chicago Opera, or Mabel Garrison, of the Metropolitan; Rose Lutiger Gannon, contralto; Theo Karle, tenor, and John Barclay, bass. The second part of the program will be made up of orchestral numbers, played by the Chicago Symphony Orchestra under Mr. Stock, and operatic arias sung either by Miss Mason or Miss Garrison. The fifth concert on May 29, named the "Second Artists' Night," will bring forth in a miscellaneous program of arias, Margaret Matzenauer, of the Metropolitan Opera, and orchestra numbers under Stock. George W. Chadwick and Henry Hadley will also appear as guest conductors, each directing one of his own works.

The last night of the festival, May 30, will be given to the second performance of Frederick Stock's (new edition) Psalmody Rhapsody, conducted by Stock, and a chorus of 600 voices; Beniamino Gigli, tenor of the Metropolitan Opera, will be the soloist in the choral work, which is written for tenor solo, chorus and orchestra; and the second part of the program will be given to miscellaneous orchestral numbers played by the Chicago Symphony Orchestra, under Stock, and operatic arias sung by Gigli.

This will be the fifteenth annual festival of the Chicago North Shore Festival Association.

Vertchamp at Town Hall January 29

Albert Vertchamp, the violinist, will give a recital in the Town Hall, New York, on Monday evening, January 29. Mr. Vertchamp is under the management of Loudon Charlton.

REIMHERR TENOR

A SINGER OF BEAUTIFUL SONGS

"HE SHOWED AGAIN THAT IN THE BEL CANTO STYLE HE STANDS IN THE FRONT RANK OF AMERICAN SINGERS."—*New York Mail.*

"AN ARTIST WHO MAKES HIS SONGS EFFECTIVE BECAUSE OF HIS INTELLIGENCE AS WELL AS BECAUSE OF HIS VOCAL SKILL."—*New York Herald.*

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GEORGE REIMHERR

(Sketch by George Peixotto)

Three Extraordinary Tributes to the Art of JOSEF HOFMANN

New York Times, January 14, 1923

MUSIC

By RICHARD ALDRICH.

Josef Hofmann's Recital.

Josef Hofmann appeared for the second time this season in a piano recital yesterday afternoon at Carnegie Hall, before such an audience as he always plays for in New York, one that filled every seat in the hall, and that was raised to the highest pitch of admiration by what they heard.

There was good reason for it. Mr. Hofmann, in his program, had departed widely from the more usual scheme of things into realms where few can follow him. He was himself more than ever in the vein and his spirit was attuned to the loftiest things. In fact, it might be said, conservatively and cautiously, that such piano playing has only most rarely been heard in New York; or say, never.

Here was the art of the pianist raised to its highest power; technically, to a point where technical problems seemed to have vanished as such, and to leave the performer free to concern himself only with the higher artistic and intellectual problems.

All this was most conspicuously displayed in Beethoven's Hammerklavier Sonata, op. 106, so called from the fact that in the later years of his life he had a passing fancy to use German words for musical strings instead of Italian, then, as now, more usual; and "Hammerklavier" was the word he preferred to "pianoforte." It has long been a problem to pianists, one of the most difficult of the compositions of Beethoven's last period, comparable in that respect to the last five string quartets. Its difficulties to the player are of the most abstruse sort, technical and intellectual. To the listener there are equal difficulties.

For Mr. Hofmann the difficulties, which pianists for a century have groaned over and editors have tinkered, were as if they did not exist. He played the work with a stupendous power, with a fiery eloquence that illumined its meaning and for once sounded the depths and made them seem like a message of beauty—sombre, rugged, thorny, but still beauty. He made a lucid exposition of its structure and of the monumental outline, a plastic development of its themes, especially in the wayward fugue of the last movement, which he took at a great speed that in no way clouded its intricacies. And it was all done with a variety and beauty of tone, a propulsive movement, a pulsing rhythm that never ceased in their appeal to the ear. It was a profoundly impressive performance and was felt as such.

Mr. Hofmann played Schumann's eighth Noveltte in F sharp minor; one of the composer's more appealing and imaginative piano pieces that pianists strangely neglect. Its deficiency is chiefly one of form, but it has treasures of exalted and romantic feeling that Mr. Hofmann set lavishly before his listeners.

He played Brahms's Rhapsody in B minor with a tempestuous energy; spun infinite delicacies in the two pieces of Scarlatti that pianists so much effect, disregarding several hundred others of the same fibre; worked some tonal delights in Debussy's Soirée en Grenade, found rhythmic charm in a Gigue by Mozart, and ended with a coruscating performance of Godowsky's brilliant fantasia on themes from Johann Strauss's operetta of Die Fledermaus.

Of course there were many encores—a transcription of Schumann's song, Widmung, after the Noveltte; a group of three pieces by Chopin after the sonata by Beethoven, and then more at the end.

New York Tribune, January 14, 1923

Art of Hofmann Pervades Recital At Carnegie Hall

Beethoven Sonata, a Strauss Waltz, Brahms B Minor Rhapsody and Scarlatti Pastorale on His Program

By H. E. KREBSIEL.

When a pianist creates as numerous a clientele as Mr. Josef Hofmann has done and holds it as many years without resort to any aid which might be called adventitious, it is reasonable to make two deductions from the fact. One is that there is a tremendous basis of excellence in his playing; the other that he has trained a large number of persons to appreciate that excellence. All that was sensational, in the ordinary sense, about his performances departed from them with his sudden withdrawal from the concert rooms when he was a prodigious lad of twelve years—a providential act in which a wise music-lover, who lived to see the fruits of his good deed—was the agent. That was so many years ago that only a small minority of those who listen to him now with sane and whole-souled delight can recall it. When he was returned to us from the shaping hands of Anton Rubinstein, he was the ripe and seasoned artist that he has been ever since. Once only, a few years ago, did he attempt a departure from what must be called the well proven repertoire. That was when he undertook to make propaganda for the American composer. His purpose was sincere, but it was soon disclosed that it was sacrificial in its nature. He had to resort to something like force to get the managers of his concerts to let him have his way in a few large cities, and long before he wished to, had to capitulate to the demands of his public. "I am not doing it to get audiences," he remarked on the eve of his experiment; "I could more easily fill the houses with an old Chopin group."

Though he abandoned the plan, as it was but right that he should do, and has never become a propagandist for either the ultra old or the ultra modern, he has managed to put something into each of his programs to keep them out of the rut of conventionality. There was no Chopin in the recital which he gave in Carnegie Hall yesterday afternoon, though the composer had a place in the extra pieces. Items which have become stereotyped (though such performances as they received yesterday have not, and cannot) were the Rhapsody and Pastorale by Scarlatti, the Rhapsody in B minor by Brahms, and, if one is wishing to draw the line somewhat loosely, the Soirée en Grenade by Debussy. The recital began with the Rhapsody and ended, so far as the printed list was concerned, with Godowsky's transcription of the waltz from Johann Strauss's Fleder-

New York Herald, January 14, 1923

JOSEF HOFMANN MASTERFUL AT PIANO IN GREAT RECITAL

Artist Awees and Inspires Cultivated Audience With Superlative Playing at Carnegie Hall

By W. J. HENDERSON.

Of making piano compositions there is no end, and much piano playing is a weariness to the flesh. But when such a recital as that of Josef Hofmann in Carnegie Hall yesterday afternoon flames into the midst of a chilled season the icy barriers of decorous reviewing are swept away, the tumultuous floods of responsive emotion are let loose and the impotent chronicler, emerging limp and dazed into the canyon of West Fifty-seventh Street, goes joyously homeward, probing his mind for adjectival clarions with which to trumpet the glad tidings to a callous world.

It is not criticism to speak in comparatives, but at the choice moment of a lifetime a superlative may be permitted. Therefore the writer makes no hesitation in declaring that yesterday afternoon he heard the greatest piano recital within his recollection. Everything in the pianist's art was revealed from the profoundest musicianship, the most searching appreciation of significant details and the most poetic and even passionate feeling, to technical feats which made at least one man inclined to spring to his feet and cry, "Stop! It is impossible! The piano cannot be played like that!"

His Artistry Unexcelled.

Mr. Hofmann does not often make a program such as that of yesterday. He began with the Brahms B minor rhapsody (he rarely plays Brahms) and put no Chopin on the list, but introduced him in the encore department. It would be gratifying to the reporter to tell how he performed every number, but it is unnecessary. Certainly no one else gives more incisive rhythm and melodic vivacity to the Brahms rhapsody, nor can any other player excel the delicacy of touch and the ravishing loveliness of tone heard in the capriccio and pastoral of Scarlatti and the novelette (No. 8) of Schumann.

maus—a pretty thing in the original package, in its arrangement a huge display of musical fireworks.

For the central number and climacteric of his scheme, Mr. Hofmann chose the second of Beethoven's three sonatas, which he designated as composed for the Hammerklavier. He gave it a noble interpretation, one which must have been uplifting and inspiring, no doubt, to all his hearers until the final fugue was reached. In fact, even the uninitiated felt the lofty charm of the Scherzo, and it was rewarded with hearty applause.

At the end of the fugue, however, there were

After these came the big thunder of the afternoon, the Hammerklavier sonata, opus 106, of Beethoven. Elterlein says it is the "grandest sonata ever written," and Marx declares that it "develops toward all sides a mass of power without equal spiritually or materially." After these many years, the sonata remains, not quite so enthralling or awesome, but still a prodigious essay at imposing orchestral utterance upon the piano, a composition in which majestic mass effects contrast with tender song, and in which are pages of music hard to make pleasing to the most cultivated listener, and still more to a general audience.

Mr. Hofmann played the sonata stupendously. He rose superior to every beclouded page and vivified the whole work with an interpretation which not only translated the prose parts into poetry, but made of the whole a mighty epic of instrumental song. The performance of the fugue was bewildering in its triumphant conquest of almost insuperable difficulties in the way of making it sound rich and musical as well as appallingly intricate.

Audience Demanded More.

After the novelette he had played Liszt's transcription of Widmung and after the Beethoven he delighted the audience with a set of four encores—for the people would not let him stop—the E flat nocturne and two etudes (one the Butterfly) of Chopin and a piece which sounded suspiciously like the work of the celebrated Michael Dvorsky.

After two short numbers the pianist finished his program with that utterly impossible piece of virtuosity, Godowsky's arrangement of the waltz, Du und Du, from Die Fledermaus. The manner in which Mr. Hofmann sang its piquant melodies while hanging Mr. Godowsky's decorative garlands around their necks without strangling them was something to remember. Then came the usual clamor for more encores, and, for all the reporter knows, the pianist may be playing them yet. As for himself, his soul was fed full of beauty and he walked home upon air.

signs of weariness, for which the performer was not to blame. Applause followed, of course, but Mr. Hofmann knew that relief from the tension was necessary and promptly applied the remedy. Not that it is particularly apropos of the sonata, but simply because it is always interesting to hitch up past and present, it may be mentioned that the first of the Hammerklavier sonatas (op. 101) was dedicated by Beethoven to the great-great-grand aunt of the husband of Mme. Jeritza, the Baroness Dorothea von Ertmann, who, though an amateur, was esteemed by the composer as the most accomplished pianist of his later years.

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PIZZETTI'S DEBORA E JAELE ACCLAIMED AT SCALA PREMIERE

Toscanini Devoted Intense Effort to Preparation of Work—Strong Drama, to Which Music Is Subservient—Remarkable Choral Parts

Milan, December 20.—The first performance anywhere of Pizzetti's opera, *Debora e Jaele*, took place at the Scala on December 16, under the direction of Toscanini, and, thanks to an excellent production, achieved a genuine public success. There were no less than fifteen curtain calls, to



COSTUME OF DEBORA
in *Debora e Jaele*.

twelve of which the composer himself responded. The enthusiasm of the public rose from act to act, and the greatest demonstration took place at the end. Besides Toscanini the principal participants were Giulia Tess (Jaele), a powerful artist who thoroughly embodied the spirit of the character and mastered Pizzetti's peculiar vocal style to perfection; also Elvira Casazza (Debora), and the American tenor, John Sample (Sisera), who fulfilled their tasks in praiseworthy fashion. The minor roles, some of them requiring quite unusual

qualities, were in the hand of those who were capable of doing justice to the parts.

That Toscanini, who loves the work passionately, did his utmost for its success, goes without saying. The orchestra and the chorus, which assumes the importance of a real character in this work, made an ensemble perfect in every detail. In the task of mounting the drama Toscanini was ably assisted by the author and by Gioachino Forzano, the present stage manager of the Scala. The scenery, which, especially in the second and third acts, is magnificent, was designed by Parravicini, the costumes by Grandi.

BIBLE FURNISHES "RAW MATERIAL."

The libretto, prepared by Pizzetti himself, is based on the biblical story of Deborah, to be found in chapters V and VI of the Book of Judges. In this episode, it will be remembered, the prophetess inflames the Jews and leads them to victory against the men of Canaan. Their leader,

Sisera, flees after the battle into the plain of Jezrael, and there he is killed while sleeping, by Jaele, the wife of Heber the Kenite, who had lured him into her tent.

The Bible accentuates the epic character of the story, for the tale is essentially that of the conflict of two opposing and contrasting races, and the character of Deborah outshines that of Jaele, completely. But Pizzetti has drawn from this story a drama of passion and sentiment. He has asked himself why Jaele (not Deborah) killed Sisera, her own defender, and has imagined the psychological development leading up to the act. He bases his argument on the difference of the two women: Jaele, embodying the rigid uncompromising spirit of the sacred law, to which Debora opposes a religion of kindness and love. Jaele goes to murder Sisera, but when she finds he loves her, and sees how pure and noble he is, she desists, and gives him shelter in her tent. Later, when all hope of rescue is gone, she does kill him—not out of hatred, but pity—rather than let him fall into the hands of the pursuing Jews that thirst for his blood.

THE HUMAN ASPECT OF BIBLE HISTORY.

In Pizzetti's drama the conflict of the two women is the underlying motive power, and the contrast between the

power of synthesis that is astonishing when one considers that Pizzetti is a musician and not a historian.

He has evoked the spiritual world of the Bible, not as exotic "color," but in its universally human aspects, so that we as men of today can recognize our own traits. The feelings and the destinies of Deborah and Jaele interest us, because they are human and because as humans we can understand and justify their acts. How gripping the work is as a drama may be gathered from the fact that one of Italy's best actors and perhaps the best theatrical manager, Virginio Talli, has repeatedly tried to persuade Pizzetti to let him produce it before the music was written—a request which Pizzetti, of course, did not grant.

DRAMA AND MUSIC INSEPARABLE.

It is easy to see why. For Deborah—poem and music—is a unified work, simultaneously created, and its elements



COSTUME OF SISERA
in *Debora e Jaele*.



SCENE IN ACT II
of *Debora e Jaele*.

two grows sharper and sharper, culminating shortly before the catastrophe, in the third act. It is a simple and peculiarly powerful drama with striking and steadfast characters who keep their physiognomy throughout the gradual change of their emotions. The secondary characters, too, bear the stamps of their individuality; and the atmosphere of the biblical era is recreated with an intuitive keenness and a

could not be separated in the author's mind. There have been many diverse solutions of the operatic "problem"—the harmonious fusion of word, gesture and music—from Monteverdi to Debussy, from Gluck to Moussorgsky, from Mozart to Wagner; and all of them are justified when embodied in forms of beauty. Pizzetti, too, has found his solution, which is personal like the rest, and does not supersede nor exclude other solutions. In Deborah, however, he proves the depth and soundness of his musico-dramatic conception, which first found expression, though immaturely, in *Fedra*.

NOT ULTRA-MODERN.

The music which he has written for Deborah is essentially melodic (even though it is not the monodic melody that is alone considered legitimate in Italy). The orchestral score is soundly built, with long, sweeping melodic lines—a "bony" structure that preserves transparency and lightness throughout. Its harmony and technique in general are not "modern" in the sense that excludes euphony and a clear, unmistakable tonality. All the musical substance that Pizzetti put into the work is subordinate to the drama, for his purpose is to be primarily a dramatist. His musical inspiration is constantly curbed for the sake of dramatic effects. He who looks for specific musical interest in the work will therefore be disappointed; nor will he find a new contribution to the evolution of the musical idiom.

The co-existence of the dramatic and musical element is made possible in this work by a perfect blending of the expressive ends of both. The vocal part is a melodic organism with a powerful rhythmic impulse; its "efficiency" is produced by its close application to the word—supporting and penetrating the text syllable by syllable, and thus intensifying its force. Yet it is not a mere slave; it was born with it; the two live and breathe together.

(Continued on page 58)

"A tenor of surpassing appeal." — Cumberland, Md., News.

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COSTUME OF JAELE
in *Debora e Jaele*.

RICHARD ALDRICH, in *New York Times* of January 11, said:

"Florence Easton once more showed her fine, artistic capacities, her versatilities, her authority in outlining and composing a character, and her perfection of the true vocal style of Mozart and her qualifications to realize it brilliantly, with power and expression."



Photo © Mishkin

FLORENCE EASTON

As Flordiligi in "Così fan tutte"

"Easton sang her music brilliantly."—W. J. Henderson, *New York Herald*.

"Her song is pure joy."—Maurice Halperson, *New York Staats-Zeitung*.

"Easton sang the music with authority, with a genuine knowledge of its style and with a delicious purity of voice."—Herman Weil, *New York Evening Journal*.

"Florence Easton sang her great florid aria in the first act with splendid bravura."—Henry T. Finck, *New York Evening Post*.

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BRUNSWICK RECORDS

New York

An Interesting Chat with Ina Bourskaya

Ina Bourskaya, of the Metropolitan and Chicago Civic Opera Company, is one of the most interesting "thinkers" among operatic artists. To a reporter of this paper, who had called on her in her apartment in the Congress Hotel, Chicago, and who had insinuated that her plastic figures as Amneris in Aida were all wrong, she replied:

"How do you know, my dear sir, that I am in the wrong? Because all the Amnerises that you have seen walk through the part differently than I do? Does this make them right and my conception wrong?"

"No," Miss Bourskaya, "but we were told by our history teacher when we went to college that only slaves and the lower class of people in Egypt carried themselves as you do in Amneris, and being the daughter of a Pharaoh in the Verdi opera you should not deport yourself as you do."

"You seem quite well versed in what an artist should or should not do, but have you reasoned or even perceived my viewpoint? In any case, I am going to tell you. If you are a Catholic, when you enter a church you make the sign of the cross; if you are of another denomination, you go through some gestures when entering a church, a temple, or synagogue, a mosque or any other place of worship, and those motions I make with my hands are an Egyptian sign of the worshippers of the antiquity. I, too, have read books on the subject and am sure of my ground; otherwise, I would have accepted the hint of several illustrious musicians, who, like you, could not understand the meaning of some of my gestures. But since you look so much to details in the make-up of an opera artist, may I not ask you a few questions?"

"Go ahead, Miss Bourskaya. We will try not to flunk in our examination."

"First of all, on what side should the kimona of a Japanese girl be fastened? You don't know, eh? I did not either until I sang the role of Suzuki in Japan two seasons ago with the Russian Opera Company. I, like all European and American girls, fasten my dresses on the left side, and so, I closed my kimona on that side when I appeared in Tokyo in the performance there of Butterfly. At my first entrance I was received with cheers and laughter, and when I asked our interpreter what was the cause of the uproar, he said 'They laugh at you as you represent a Japanese girl as though she were born in Petrograd. No girl in Japan has ever closed her kimona

on the left side, but always on the right.' I promptly made the change from one side to the other, but in doing so I allowed a large part of my petticoat to show. At my next entrance on the stage I was hissed, and again I asked the interpreter what sin I had committed. 'My goodness,' he said, 'you left your kimona open and only bad girls do that in Japan.'

"You see, you critics are ready to point out mistakes when you think you know something, but many mistakes



Moffett Photo

INA BOURSKAYA
as Amneris in Aida.

happen on the stage that you never see. Take for instance, the performance of Samson and Delilah. You will notice all the choristers who take the part of Jewish people kneel on the stage. Now, then, Jews don't kneel; they may prostrate themselves, but they don't kneel. Nobody said a word about this in any paper, and yet my Amneris is not one that suits you. I do not want to point out other's shortcomings, and you are anyway too much of an exact individual yourself in matters theatrical for me to proceed any further."

Thinking this was our cue to depart, we bade the charming diva "Good afternoon," and met on her threshold at our exit, S. Hurok, her astute and indefatigable manager. R. D.

Wolanek and Stallings on Ampico Program

The concert given at the Ampico studios, Tuesday evening, January 16, by Jan Pawel Wolanek, violinist, and Louise Stallings, soprano, was very well attended and afforded keen delight to those who heard it. Mr. Wolanek, a young Polish violinist, played his first group, including the Tartini-Kreiser variations on a theme by Corelli, in a manner which at once marked him as an artist of sound musical attainments. He has a polished technique, pure intonation, and excellent bowing. His second group, played with fine musical feeling, rhythm and a beautiful tone, completely captivated his audience. The Old Dance, by Amek-Burmester, had to be given three times before he was allowed to go on with his other numbers. David Buttolph played artistic and sympathetic accompaniments. Miss Stallings, another popular Ampico artist, always wins through her graciousness and charm of personality, as well as her richly colored soprano voice. Her first group, consisting of Italian and French songs, was made more enjoyable to many by her reading of the texts in English before singing. Her last group represented American composers—Ross, Howard Scott, Barnett and Terry. Her intelligent and artistic interpretations are always appreciated. She was given good support by Edward Hart at the piano.

Percy Grainger's Many European Appearances

Percy Grainger had to his credit fifty-eight appearances in Scandinavia and Holland from September 8 to December 26, 1922; twenty-eight were given in Scandinavia and thirty in Holland. Following is a list of his Holland engagements: October 26, Amsterdam, soloist with Concertgebouw Orchestra; 28, Den Haag, soloist with Concertgebouw Orchestra; 30, Den Helder; 31, Haarlem, soloist Concertgebouw Orchestra; November 2, Zutphen; 4, Amersfoort; 6, Rotterdam, soloist, Concertgebouw Orchestra; 8, Deventer; 9, Haarlem; 10, Arnhem; 11, Breda; 14, Zwolle; 15, Amsterdam; 16, Den Haag; 17, Apeldoorn; 18, Rotterdam; 20, Utrecht; 21, Den Haag, Kunst aan Allen; 23, Hilversum; 24, Leiden; 25, Wageningen; 26, Haarlem, matinee; 27, Amsterdam; December 9, Nijmegen; 13, Bussum; 18, Baarn; 19, Den Haag, Afscheids concert; 20, Amsterdam, Afscheids concert; 25, Utrecht, Afscheids concert (matinee); 26, Rotterdam, Afscheids concert (matinee).

Mr. Grainger will return to the United States in the fall, and will again appear in concerts and recitals in New York and all parts of the country.

Madame Dambmann Gives Radio Party

Emma A. Dambmann, vocal teacher and president of the Southland Singers, entertained the members of this society at a unique musical evening at her home on Saturday evening, January 13. One of Mme. Dambmann's pupils, Marjorie Barnes, gave a radio recital at station WJZ, Newark, and Mme. Dambmann secured, through the courtesy of the

Wavolian Company, one of the Wavolian machines, so that all her guests could hear Miss Barnes perfectly without the aid either of head pieces or the horn generally used with a radio set. When Miss Barnes had finished singing she received congratulations over the phone from Mme. Dambmann and her guests for her clear soprano tones and her artistic singing. An impromptu musical program followed, participated in by Vera Stetkewicz, pianist; Laura Chamberlain, soprano; Jean Schott, soprano, and Mr. R. Wolf, violinist, all of whom gave much pleasure. Refreshments were served and a social evening was enjoyed by all.

Viola Bryan, whose delightful singing at the Southland Singers' Versatile Concert on December 9 is well remembered, will give a radio recital next month.

Sixty-one Dates in Fifteen Weeks for Mary Potter

The readers of the MUSICAL COURIER, especially the managers, booking agents and conductors, evidently have noted the continued and consistent development of the young American contralto, Mary Potter, who exactly five years ago, at the age of seventeen, showed possibility of the development of a fine voice and art. Today on account of good counsel, proper and judicious study, she stands among the most successful of American singers, much sought after for opera, concerts and recitals.

Booked solidly from the first of the year to Easter, she is a shining example of what can be accomplished. Singing throughout the entire New England States, Pennsylvania, and Virginia, etc., appearing not less than sixty-one times in fifteen weeks and missing but four Sundays at her New York church, where her singing is one of the joys of the large congregations at the Fifth Church of



MARY POTTER

Christian Science. Appearances are now being booked between April 15 and June 15.

Miss Potter took the 1:00 a. m. train on January 1 for Concord, N. H., but not until after she had called on her vocal instructor and coach, Joseph Regneas, to whom she attributes the real cause of her unusual success, to bid him the happiest of New Years and to join her voice to the Doxology which is sung by a hundred voices at his beautiful home and studio exactly at midnight every year.

At the end of her season, Miss Potter will again spend her vacation at Raymond, Me., making her sixth successive season since she began her work with Mr. Regneas in this secluded spot in the heart of the vast pine country. S. K.

Galli-Curci and Ruffo to be God-Parents of Schipa's Baby

On Saturday afternoon, January 27, what will always be a memorable occasion will take place in the Tito Schipa household. On that date the attractive little daughter of the Chicago Opera tenor will be christened, the god-parents being none other than Amelita Galli-Curci and Titta Ruffo.

Although the young lady is but a few months old, according to her mamma—by the way, a decidedly beautiful and charming one—she has already shown signs of having inherited her daddy's voice.

"You should hear some of the high C's and D's Elena tosses off with glee when she is having her daily bath," Mme. Schipa said the other day. "I'm sure you never heard their equal emitted by any coloratura soprano. I wrote my husband so the other day, after his performance in Martha, and he replied that if that were the case, he had hopes of his daughter singing Gilda to his Duke in Rigoletto, perhaps, twenty years hence. I wonder!" Mme. Schipa thought for a minute, then added: "At present she is content to spend the days investigating the mysteries of Central Park."

Verdi Club Dates

Florence Foster Jenkins, president of the Verdi Club, announces the annual Blue Bird Dance, January 25, 8 p. m., at the MacDowell Club, for the benefit of the flower fund for the sick. Fifty or more members received floral gifts last year from the chairman, Mrs. Gardner Hiron.

A musical and dramatic afternoon will take place February 9, two o'clock, with the following artists: Baroness Leja de Torinoff, soprano; Irma Frisch, violinist; Margaret Nickoloric, pianist; William A. Brady, play producer, lecturer; Wilf P. Pond, author, editor The Spur; also first American production of A Little Fowl Play by Harold Owen (produced and adapted by St. Clair Bayfield).



Edna THOMAS mezzo

Brings her lovely program of Plantation Songs to New York and—

To judge from the reception accorded her last night in the Broadhurst Theater by a large audience, Edna Thomas ought to win as much success in New York as in the South. Her program in itself was interesting as well as entertaining. It included not only plantation songs and spirituals, but a group of quaint peddler's calls, picked up in New Orleans and a series of fascinating old Louisiana melodies to words in French patois. But the mellow beauty of her low contralto voice, the character of delivery, the charm of her personality, the grace of her manner when she explained briefly the character of her selection, counted for quite as much as the substance of her contributions in winning the favor of her auditors.—New York American.

Miss Edna Thomas's recital of Negro spirituals and Creole songs last night was a glimpse into the old South. Negro spirituals have been sung many times before in New York, but it is safe to say never with more romantic charm than this young New Orleans woman gave them. Miss Thomas's voice is a rich, full contralto, with a timbre particularly suited to this type of crooning song. The charm of her songs was heightened by the singer's authentic interpretation of the spirit as well as the melody.—New York Tribune.

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GANNA WALSKA

(LYRIC SOPRANO)

Concert Tour Begins February 9th, 1923



Ganna Walska Scores Success at First Appearance on the Paris Concert Stage

MME. WALSKA'S FIRST PARIS APPEARANCE.

M. Caplet was fortunate in having at his disposal an able and competent quartet of soloists. The main attention of the audience was centered upon the first appearance on the Paris concert stage of Mme. Ganna Walska, who surprised all those of her critics who had not heard her by singing very well. The soprano part in the symphony is not very long, but it is difficult, and Mme. Walska acquitted herself valiantly of the hazardous task to the complete satisfaction of everyone present. At the end of the symphony the audience broke out in a storm of applause for M. Caplet, which he generously shared with the soloists, chorus and the orchestra.—LOOMIS TAYLOR, *Musical Courier's Paris Correspondent*.

ENGAGEMENTS BOOKED

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JULES DAIBER
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KNABE PIANO

Aeolian Hall
New York City

NOTES OF THE MUSIC WORLD

IRVING SCHWERKE in *Paris Edition Chicago Tribune*.

The interest in Saturday's and Sunday's musical activities seemed to center on the appearance of Mme. Ganna Walska (Mrs. Harold McCormick) with the Padeloup Orchestra. She was, along with Mme. Madeleine Caron (of the Opera-Comique) and MM. Sabatier and Gilles, soloist in Beethoven's "Ninth Symphony."

Andre Caplet conducted. He made the work sound better than I have ever heard it sound in this town. His soloists were top-notch quality.

The blending of the voices of these latter was especially good. They made a well-rounded ensemble, and of course contributed much towards the success of the performance.

This was Madame Walska's first public appearance in Paris, an event her many admirers have long been waiting for. I saw in the audience many Americans. If any came out of curiosity (even Americans have been known to do that when a beautiful, much-heralded woman was to step onto the platform!) their curiosity was more than amply satisfied and repaid, and in a way, I rejoice to say, that was entirely to the honor of Mme. Walska.

Personally, I believe in meeting and greeting artists as artists. More cannot be done; it were wrong to do less, and besides it is very seldom that a preconceived notion of what a performer can or cannot do, goes far in the right direction. A few advance notions (I had only to hear—I did not listen—the conversations of those around me) had become associated with Mme. Walska, but let it be said to her permanent credit, they were dissipated completely long before the symphony was ended.

Mme. Walska proved to her audience that she is an artist worthy of serious consideration. She has taken her place in the artistic firmament, as any artist is entitled to do who has a finished style, an interesting, well-placed voice, intelligence, and who is absolutely sincere in what he or she does.



Assisting Artist
Max KAPLICK
(BARITONE)

Formerly of the BOSTON OPERA COMPANY

GOTHAM GOSSIP

WARE WORKS AT TRAVER STUDIO.

Warde Traver, nationally known as a painter of beautiful women, mother and child, and moonlight and water subjects, entertained a large assemblage of distinguished guests January 16, this being the seventy-sixth musical affair which Mr. Traver has given at his studios.

Count Byron Khun de Prorok, well known archeologist, author and artist, gave his remarkable lecture, My Excavations of Ancient Carthage, with moving pictures. Count de Prorok, who is still in his early twenties, has just returned from a tour of forty-nine lectures in two months.

The musical program was devoted entirely to the compositions of Harriet Ware, American woman composer. A cycle of three songs (In an Old Garden), Iris, By the Fountain, and The Red Rose Speaks), and the big song, Stars, was finely sung by Walter Mills, baritone. Song of the Sea, a piano poem, was played by Charles Gilbert Spross. The Cross, with poem by Edwin Markham, and Boat Song were sung by J. Horace Smithy. The program concluded with a duet, Good Night (Ware), from A Day in Arcady, sung by Mabel Corlew and Mr. Mills with fine expression.

The guests of honor were Harriet Ware, Mme. Clara Novello Davies, Emma Thursby, Edwin Markham, Ralph Waldo Trine, Dr. Orison S. Marden and Ivor Novello, who wrote Keep the Home Fires Burning, and has just arrived from London to appear in a Griffith motion picture. Other guests were Mrs. May Riley Smith, the poetess; Belle Storey, recently prima donna of the Hippodrome; Mrs. John Puroy Mitchell, Richard Lynch, Col. William Hayward, S. H. Small, Inglis Upperco, Howard Chandler Christy, Daniel Frohman, John Charles Thomas, Irving Berlin, Francis X. Bushman and Douglas Stevenson.

GERTRUDE CASRIEL NOT A BECKER PUPIL.

The following letter, which is self-explanatory, has been received:

New York, January 13, 1923.

To the Editor of GOTHAM GOSSIP:

In your issue of January 11, under Gotham Gossip, a paragraph appeared referring to a Bach recital given by Mr. Becker at his studio, December 30, stating that Gertrude Casriel, one of Mr. Becker's pupils, was among those who played.

May I call your attention to the fact that I am not one of Mr. Becker's pupils, and was simply asked by him to act as his assisting artist in the rendition of the Bach fantasia for two pianos.

I made my debut long before I met Mr. Becker, and in justice to Rubin Goldmark, Mr. Rubinstein, Mme. Tollefsen and Albert Ross Parsons, with all of whom I have studied over a long period of years, I feel that this error should be corrected and published in your valued paper.

Trusting that this correction will be made in the next available issue, I am,

Very sincerely,

(Signed) GERTRUDE CASRIEL.

THURSBY MUSICALE WITH BILOTTI.

Emma Thursby's second Friday afternoon musical reception took place January 12. Anton Bilotti, pianist, who had such success at his debut at Town Hall, January 9, was guest of honor, and to the great delight of those present played the following program: Etude, C major (The Brook); Etude in E minor (Scarlatti), both arranged by Bilotti; Birdlays (Grieg); In the Forest (Liszt); Spanish Dance (Bilotti). Lockwood Robbins sang his At Break of Day, and Eveline Novak, a Hungarian soprano, sang charmingly a Hungarian song, Liliomszal (Dressel, Liebliche Wagen (Brahms), Wohin (Schubert), and Villanelle (Dell'Acqua), accompanied by Olga Bibor-Stern. Mrs. John A. Drake presided at the tea table. As usual the rooms were well filled, and all were delighted with the music.

GOTTFRIED H. FEDERLEIN DIRECTS TEMPLE CHOIR.

Gottfried H. Federlein, who for the past eight years has been organist at Temple Emanu-El, where Kurt Schindler, conductor of the Schola Cantorum, has been musical director, has been appointed director as well as organist of Emanu-El, following the resignation of Mr. Schindler on January 1.

For more than two generations this famous church has boasted of both a director and an organist, and Mr. Federlein, the first to succeed in the dual role, follows in the footsteps of many illustrious musicians, such as Frank Van der Stucken, Max Spicker and Kurt Schindler. Among former organists were Will Macfarlane and Mark Andrews. The personnel of this famous choir will remain the same and former policies and traditions will be continued.

F. A. of M. ELECTS OFFICERS.

General satisfaction is felt in the re-election of President George E. Shea at the election of officers of the Fraternal Association of Musicians. Chairman Louise G. Thiers submitted the following, all being elected: President, George E. Shea; first vice-president, Francis Rogers; second vice-president, Anna E. Ziegler; third vice-president, Leon Rains; treasurer, Jesse Fenner Hill; secretary, Janet

Hedden; executive board for three years, James O. Boone, Melanie Guttmann-Rice, Robert James Hughes.

After the election, Gustave Ferrari gave an interpretive talk on La Chanson de France to the members and numerous invited guests, which gave great pleasure and called forth an enthusiastic vote of thanks.

The association has recently added many new members from the ranks of the well known teachers of the city.

THERESE OBERMEIER AT E. C. SCHOOL.

Carl M. Roeder, the pianist and pedagogue, has many excellent pupils, many of whom have been heard in concerts and recitals. One of the best of these is Therese Obermeier, a sixteen-year-old girl, who plays exceedingly well. Early in the month she gave a piano recital at the Ethical Culture School and played the following works, which constitute a high test for any pianist: Alceste, Gluck-Saint-Saens; Cracovienne Fantastique, Paderewski; Impromptu F minor, Fauré; Scherzo, B minor, Chopin; Seguidilla, Albeniz.

Dorothy Roeder, the talented young daughter of Mr. Roeder, who has appeared in her own recitals at the MacDowell Club, Wanamaker Auditorium, etc., is recovering from typhoid fever, contracted while on her summer vacation.

DICKINSON FRIDAY NOON MUSIC HOUR.

January 12 a César Franck program was given at the Brick Presbyterian Church in the series of noon hour recitals. Included on the program were some of the leading works of the Belgian composer, with solos by Henriette Dopfer, soprano, and Sascha Jacobsen, violinist. As usual

VICTOR GOLIBART

TENOR



His voice is trained to the last degree of art and his singing is akin to perfection.

Richmond (Va.) Times Dispatch.

THE L. D. BOQUE CONCERT MANAGEMENT
130 West 42nd Street, New York

the church was crowded with shoppers, office employees, and a sprinkling of well known musical people.

A Mozart program will be given at the Friday noon hour of music at the Brick Church, January 26, by Dr. Dickinson, with Gitta Erstinn, coloratura soprano; Elva Soller, flutist, and Mildred Dilling, harpist. It will include: allegro from symphony in E flat; andante from concerto for flute and harp; aria: Lonely, Reft and Broken-hearted; andante Mlle. Rose; song: The Violet, rondo from concerto for flute and harp; lullaby: song, Alleluia, with flute, harp and organ; overture to Figaro.

WARREN GEHRKEN TWENTY-FIFTH ORGAN RECITAL.

January 11, Warren Gehrken, A. A. G. O., gave his twenty-fifth organ recital at St. Luke's Church, Brooklyn, playing a program of nine numbers, of which five were by composers of America—these were Candlyn, D'Antalfy, Matthews and James. Works by Bach, Ganne and Dubois completed the program. The next recital will occur Wednesday evening, February 7.

TORPADIE WITH CITY ORCHESTRA.

Greta Torpadie, soprano, was soloist at the January 21 popular concert of the City Symphony Orchestra at the Century Theater. Her numbers included the aria Ah Fors e lui, and a Swedish melody, When I was Seventeen, arranged by A. Walter Kramer. Mme. Torpadie's clear and high soprano voice and ingratiating appearance made a definite impression on the audience, and brought her recalls.

BOARD OF EDUCATION LECTURES AND RECITALS.

Director of Lectures Ernest L. Crandall, between January 14-20, gave thirteen hours to musical affairs in the free public lectures under the auspices of the Board of Education. These affairs included organ recitals by W. A. Goldsworthy, lectures on opera, songs of Spain, historical violin recital, appreciation of orchestral music, vocal and instrumental concert, etc., in which were associated the following: June Mullin, Maria Pas Gainsborg, Giacomo Quintano, Jose-

phine Wiethan, May H. Ford, Gerald Reynolds, Giuseppe A. Randegger, Frederick N. Tracy, and Marguerite R. Potter.

LEWISOHN CHAMBER MUSIC COURSE.

At Hunter College, under the direction of Henry Thomas Fleck, LL.D., a series of free chamber music recitals is progressing. The New York Trio appeared January 4; Kaltenborn Quartet, January 11; Trio Classique, January 18; and Sinsheimer Quartet, January 25. The pamphlet announcing this course prints a letter from Adolph Lewisoohn, donor, and a brief history of music, in which the word contrapunctists, (instead of contrapuntist), larynx (larynx), Charlemagne (Charlemagne), and other ridiculous misprints occur. The Vocational School for Boys should print their pamphlets more correctly.

KURT DIETERLE HEARD VIA RADIO.

Kurt Dieterle, violinist, gave a pleasing radio recital at station WJZ, Newark, on the evening of January 16. His firm, sympathetic tones, his marked feeling for rhythm and his generally excellent performance of well selected numbers brought him many words of praise from his listeners from various parts of the country. Frank C. Dunham, author and lecturer, gave an interesting fifteen-minute talk on Schubert, illustrated with Ampico records; and a distinct novelty on the program was the skilful playing of solos on the contrabass by Eugen Uhlig.

GLADYS CONRAD SINGS WELL.

At the January 25 recital given by students, New York School of Music and Arts, Gladys Conrad, soprano, was Melville-Lisniewska at her Aeolian Hall recital, January Butterfly aria. She was one of the enjoyable features of the affair, for her voice is of sympathetic quality, her enunciation clear, and she looks well.

MELVILLE-LISNIEWSKA PLAYS GRASSE SCHERZO.

Edwin Grasse's scherzo, op. 23, was played by Mme. Melville-Lisniewska at her Aeolian Hall recital, January 12, and made an impression through its naturalness and melodious attributes. Works for violin, piano, and organ by Grasse, are now in the repertory of many concert givers.

RUBY GERARD AT MARY LYON SCHOOL.

Ruby Gerard, violinist, gave a recital at The Mary Lyon School, Swarthmore, Pa., January 13, playing works by Russian, Italian, Polish and other composers. She is a first-rate violinist of wide experience.

AMY GRANT OPERA RECITAL, DATES.

Coming dates of Amy Grant's opera recitals at the Town Hall, are February 13 and 27, both at 5:30 p. m. F. W. R.

Opera Design Contest

Under the auspices of The Corona Mundi, Inc., International Art Exchange the Zuro Grand Opera Company, Josiah Zuro director, a competition is announced for the designs of settings for any one of the following operas: Aida, Carmen, Faust, Rigoletto. It has been stated that this contest is held in the belief that modern aspects may give an added strength even to such familiar subjects as the operas chosen, and that the old forms may be newly illumined by the free vision of the artists of the present. There will be four prizes—\$100, \$75, \$50 and \$25—awarded, the judges of the contest being Norman-Bel Geddes, Robert Edmond Jones, Hugo Riesenfeld, Nicholas Roerich, Joseph Urban and Josiah Zuro. Conditions governing the contest are as follows:

1. It is understood that the prizes are solely awards of merit and in no way affect the artist's right to his sketches. It is expected, however, that the first option for the purchase for production of designs submitted be given to The Zuro Opera Company.
2. All designs must be characteristic of the spirit of the work chosen. They must be done with artistic simplicity (with due consideration of modern light effects). Due consideration also must be given to their practicability, especially in regard to the facility of execution and transportation.
3. Only designs, not models, should be submitted, these being at least eighteen inches in length. All designs must be in the exact colors of reproduction.
4. All designs must be signed with symbol or nom de plume. Each set of designs submitted must also be accompanied by a sealed envelope in which must be enclosed the name and address of contestant. On the outside, the envelope should bear the symbol or nom de plume with which the designs are signed.
5. Should it be deemed of interest to hold an exhibition of designs submitted, Corona Mundi, Inc., retains the right to hold these designs for two weeks after the award of prizes.
6. Contestants wishing to have their designs returned must make provisions for this, either by enclosing return postage or transportation or stipulating within the sealed envelope that their work will be called for after the awards are made. Should the contestant fail to make the aforesaid provision, no responsibility for the return of designs will be assumed.
7. It is understood that all risks are assumed by the contestant.
8. All designs must reach Corona Mundi on or before April 15, 1923, and must be addressed, Opera Design Contest, Corona Mundi, Inc., 312 West 54th Street, New York.

Mary Mellish to Sing in Mt. Carmel, Pa.

Mary Mellish, Metropolitan Opera soprano, has been engaged for a concert at Mt. Carmel, Pa., on April 2 next. Later in the spring she will appear at New Wilmington, Del., in recital.

JAN VAN BOMMEL

Dutch Baritone

Address his Personal Representative, A. J. MARINUS, 303 Carnegie Hall, New York City

"His voice was feelingful . . . his lowest notes were splendid."—New York Sun.

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MADAME VALERI.



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—Glenn Dillard Gunn in *The Chicago Herald-Examiner*.

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—Redfern Mason in *The San Francisco Examiner*.

AS ENSEMBLE PIANISTS, THESE TWO ARE OUTSTANDING FIGURES IN THE MUSICAL WORLD TODAY.

—Augustus O. Palm in *The Cincinnati Enquirer*.

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NEW YORK, THURSDAY, JANUARY 25, 1923 No. 2233

In Europe the international hymn soon will be Haydn's Chaos.

When glee clubs sing the glee rarely is to be found in the audience.

New definition of a "Pop" concert: A concert where one may pop in and out.

No, Clytemnestra, Mussolini is neither a tenor nor an opera composer, but the peaceful dictator of Italy.

If conferences of premiers, why not conferences of composers, to determine the boundaries of music?

Democracy is not a failure. An opera singer treated a mere mortal quite as an equal the other day.

If the Russian Reds were the Russian Blues what a fine title that would be for a jazz number. (Does this suggest anything to Leo Feist?)

Children used to be told that they should be seen and not heard. We remembered the saying when we listened to a certain pretty soprano the other day.

Rienzi was an excellent beer and also is an excellent grand opera. Both seem destined to have no immediate revival in our musical and otherwise midst.

"The musicians of some of the European countries are leading a hand-to-mouth existence," reports a daily paper. Did not the writer mean, a knife-to-mouth existence?

Belfagor, a new opera by Ottorino Respighi, will have its premiere at La Scala in March. The baritone, Stabile, will sing the leading role (Falstaff) and Antonio Guarneri will direct.

The girl in the fairy story opens her mouth and pearls come forth. But that is only a fairy story. When Galli-Curci opens her mouth—professionally—the price of several strings of pearls issues therefrom.

A theological pessimist says that it is bad for man to have all he wants. There is a musical editor who had all he wanted of Parsifal after only one hearing and since that time he never has felt better—better and better, day by day, as it were.

Our boys on the Rhine have evidently had their eyes open for business as well as pleasure. It is announced that somebody from American headquarters will turn impresario on returning home and has engaged the horn quartet of the Cologne Opera House

to come over here next summer to play Volkslieder for the various German societies. They tried it out in Holland, it is said, and it went very well.

Good news for impresarios of open air opera. It has been estimated by the Stockholm Academy of Science, that the sun will shine for 89,000,000,000 years more.

It is reported that an English scientist claims he can make electricity from wind. He probably runs a wire from a dynamo to a press agent and then merely pumps him.

A searchlight of 1,280,000,000 candle power is being constructed. Presumably it is for the purpose of finding the man who understands the plots of Gioconda and Il Trovatore.

Malipiero is an industrious composer. Word comes from Italy that he has just finished the scores to three comedies by Goldoni, completed the third part of his Impressions of Nature, and has also finished his San Francesco.

The appropriate branch of the United States Government is seriously concerned because the American antelope may become extinct. If a similar fate threatened the American composer would as much fuss be made in Washington?

Darius Milhaud has expressed the opinion that there is only one English composer today who really counts—Lord Berners. Doubtless His Lordship feels the same way about the enterprising M. Milhaud when it comes to French music.

Two colleagues of Godowsky—Hofmann and Friedman—paid tribute to him last Saturday afternoon, both of them having selected his transcription of the Fledermaus waltzes for the concluding number of their programs, given respectively at Carnegie and Aeolian halls at the same hour.

Merry Vienna, the home of the waltz, is merry no longer. A returning American tourist reports that the café orchestras do not even pretend to put any pep into their playing of Strauss' waltzes, and that his famous Wine, Women and Song nowadays sounds more like Whine, Women and Song.

Speaking of an eight hour day for laborers, Mary Garden's schedule for last week was as follows: Monday, Chicago, Carmen; Tuesday, Detroit, concert; Wednesday, Lansing, concert; Thursday, Chicago, Tosca; Friday, Chicago, gala performance; Saturday, Chicago, Carmen.

Franco Alfano, Italian composer, whose Legend of Sakuntala had a vivid success with the critics last season in Italy, although it created no special stir in the minds of the public, is at work on another opera, Aucassin et Nicolette. The libretto, by Luigi Orsini, is founded upon the old tale, but has nothing to do with the play by Maeterlinck.

Somebody wrote to the Daily Express, London, to explain that certain English ballad lyricists are striving to get away from the too familiar type of lyric founded on "rose, love, sweetheart, mother" and three or four other words. The writer gives a sample of the refrain produced by the lyric writers of the new school:

"Bulb time, bulb time,
Ah, if you only knew!
Softly I weep o'er the soil where they sleep,
Dear, they remind me of you!
And when they sprout, both upwards and out,
Sweeter than rasp, or mulb,
Love bids me fear no longer, nor doubt,
That you (pom) will be (pom) my Bulb!"

It is too bad that more songs can not have done for them what the familiar Song of the Volga Boatmen gets in the final program of Morris Gest's Chauve Souris. Without doubt that Russian tune is better known and liked in this country than any other, but how many have any real idea of what the Volga boatmen are like, what they do, when and how they sing their unique tune? At the Chauve Souris it is all realized in a ten minute sketch. The genius of the Russian artist, Remisoff, has created on the little stage a picture that is startling in its feeling of reality—the huge, placid, low-banked river with its immense spaces; and then there come the half-dozen or more boat haulers, in their rope traces, straining against the current as they drag the huge, unwieldy barge after them, chanting this, their elemental tune, as they plant their feet, one slow step after another, in the muck of the river bank. It is the height of simplicity, this stage picture, and also the height of art. One who sees it will never forget what the Song of the Volga Boatmen means, nor the reason for the appealing melancholy of its tune.

THE BOX-OFFICE TEST

Under this heading the Musical News and Herald, London, says: "Judge Parry, in a recent lecture on the art of the playwright, reminded his hearers of Dr. Johnson's dictum that the only scientific test of merit is the box-office. To the mind of a bankruptcy judge the player or playwright who preferred the praise of the critics to that of the populace was committing a fraudulent preference against his creditors. In politics and in business the balance sheet and the ballot box were the only certificates of merit permitted to be evidences of success and from their verdict there was no appeal. There are many musicians who would be none the worse (as men or musicians) if they possessed something of the severely practical mind of a judge."

To which sentiments we most heartily agree! In every branch of music, even those that one would take to be the most strictly material, there are always certain people who talk about doing something for the world which the world rejects.

By this manner of thought (and talk) they liken themselves to the unrecognized genius of whom so many fanciful stories are constantly being circulated, by whom, and for what purpose, it is difficult to guess. Some one, some day, will write a book entitled The Fables of Art—and he will really be doing something for the world, something for which, n. b., he will be well paid.

For there is no greater harm than the harm done by the stories that are told of unrecognized geniuses, especially when these stories are told, as they generally are, in such a manner as to give young people (and fools) the impression that there is some sort of merit in being unrecognized.

These stories are almost always gross exaggerations, and, upon analysis, it is usually evident that the genius is himself to blame for the neglect that is his lot. Wagner, for instance, who is one of the favorite romantic and lucious examples, was, before he was twenty-six years of age, successively director at the Magdeburg, Koenigsburg and Riga operas, and by his own extravagant mode of life got himself hopelessly in debt and had to "skip town"—not a polite phrase, perhaps, but perfectly exact. When he was twenty-nine Rienzi was performed in Dresden and Wagner became conductor at the Dresden Opera and was the hero of the hour. If he had stuck to his job, given over his extravagant way of living, and not got mixed up in politics he might have gone straight on up to the top. Perhaps that was impossible to his nature. But as for shedding crocodile tears over this poor, neglected, hungering exile, that is all romantic clap-trap and engenders a dangerous sort of sentiment to instill into the minds of young people who are likely to get the idea that if they do the things Wagner and other geniuses did and should not have done they will become geniuses. (Just watch the long hair and velvet collar of some of these and you will easily and quickly convince yourself of their impressionability!)

It may be said with a good deal of confidence that there never was a genius who was not appreciated during his own lifetime, or at least in the case of those who died very young, in their own day and generation. It is perfectly true that many of them were not paid for their work and that will always be the case, for young composers are animated by a great desire to see themselves in print, and this sentiment often destroys their business sense so that they will sell their works for anything, almost giving them away to get them published.

As for those of small talent or no talent, they deceive nobody by pretending that they write failures from preference, and even the ultra-modernists and futurists, with their discords that nobody likes, even the cubists with their pictures nobody will buy, would do great, sane things if they could. We do not see—we cannot imagine—a Bach, Beethoven or Wagner doing these mad things, and it is to be remembered that Wagner's style, advanced though it was for its day, was never crazy, like that of the modernists, and gave delight to the general public in spite of Hanslick and the other Beckmessers.

The box-office is the only test, and back of the box-office success always stands sincerity. . . . And who will believe that the mad modernists and the cubists are sincere?

UPLIFT

When it was announced some months ago that a new orchestra had been organized in New York, to be known as the City Symphony Orchestra, there was a good deal of wonder as to the possible reasons which could have induced the wealthy patrons of this new body to lend it their support. The Bodanzky orchestra and the Stransky-Mengelberg-Hadley aggregation had just been merged because it was felt that New York had too many orchestras, yet hardly had the one been extinguished when another, to be directed by Dirk Foch, sprang up to take its place.

There were many, and there still are many, who believe that the new orchestra was organized by friends of Mr. Foch with the sole object of giving him a chance. This, however, is now categorically denied, and entirely another reason given for the existence of the City Symphony, namely: uplift.

The City Symphony is not to compete with the New York Symphony, nor with the Philharmonic, nor with the Boston Orchestra, nor the Philadelphia Orchestra, nor any other body of symphony players, either local or otherwise. No. It is to stand alone, in its own sphere, with its own particular and individual object in view. And that object is, as already stated: uplift.

Uplift! Something of the same nature as the Cooper Union programs and the Stadium concerts. Music for the people.

That is all very well, but the natural and inevitable question is: why the Carnegie Hall concerts? What have they to do with uplift? In what way do they differ from other Carnegie Hall symphony concerts?

Well, it seems that the people are a queer bird. The people must have the stamp of approval of the cultured classes or they will not swallow the dose prepared for them. They do not like their medicine, but they are willing to take it provided they are assured that the same medicine is gratefully absorbed by the high-brows.

No doubt the managers of the City Symphony are wise in their generation. They know the public, and they know the sort of balsam that must be smeared on the fly paper that will catch them. And, of course, to catch this, or any, public is an excellent thing. To train people to like music is good advertising for the entire profession, especially, as is understood to be the case with the City Symphony, when people are required to pay for their pleasure, and the musicians and artists are not asked to give their services free.

The City Symphony is giving concerts in all sorts of places—Carnegie Hall, Century Theater, Town Hall, Cooper Union, in suburban places and in schools. The prices are reasonable, some of the seats being only 25 cents, and the programs generally include a first class soloist, so that the "people" who patronize the orchestra may well feel that they need ask for nothing better in the way of musical entertainment, and are being classed with the classes. It will be interesting and instructive to watch the result, to see how far this orchestra will succeed in carrying out its high program, and what support it gets from the people it is supposed to uplift.

Time will tell.

LALO CENTENARY

On Saturday of this week, January 27, it will be just one hundred years since Edouard Lalo, the composer, came into the world at Lille, France. He was of Spanish extraction. The particular one of his compositions which survives today is the *Symphonie Espagnole*, beloved of violinists. Other works occasionally get onto programs and two seasons ago the Metropolitan revived his opera, *Le Roi d'Ys*, which did not impress here, although it is still a favorite in France. Lalo was not one of the great ones, but he was decidedly gifted, and, living just in the "between times" of French music, when the classicists were becoming classic and Debussy had not arrived, his works—and especially *Le Roi d'Ys*—are of decided interest to the student of musical history. He had a real gift of melody—which is more than can be said for many of his successors. The *MUSICAL COURIER* prints this week an interesting biographical article of him.

OUR JOHN

Anybody who thinks John McCormack is taking it easy across the water this winter is wrong. On Tuesday and Thursday of last week he gave the two charity concerts in Dublin which were on his schedule, the net proceeds being over £4,000. Incidentally, these concerts represented the first opportunity his mother and father had ever had to hear him sing before the public. He returned to London immediately after the concerts and left on Saturday for Monte Carlo, where he will stay until the cold weather is over, singing a few times in opera. On April 21 and 22 he will appear in Berlin, with the

Berlin Philharmonic Orchestra, Bruno Walter conducting, singing Mozart arias, and before leaving the German capital will give at least two song recitals. In August he is scheduled for some guest performances at the opera festival in Baden-Baden. And in October he will be welcomed back here with open arms.

FATHER AND SON

Seldom does the name of a great father descend to a son of equal greatness. History, in fact, is full of the mean, ignoble and insignificant parts played by the descendants of fathers who had filled the world with their renown. Frequently the sons of great men are idiots, degenerates, drunkards, or at least invalids and mentally below the average. Even Adam, famous as the reputed father of the whole human race, had a son who murdered his brother Abel. This rapid descent in one generation was followed by a painfully long return to greatness, for Jubel, the father of those who handled the harp and organ, was no less than the great-great-great-grandson of murdered Cain, son of Father Adam.

And are not the sons of Sophocles, the illustrious tragic poet of Ancient Athens, forever covered with the purple mantle of shame for accusing their father of insanity in order to possess his wealth?

History will probably not record that Siegfried Wagner added any brilliancy to the torch of genius handed him by his father, Richard Wagner, and it is yet too early to know what fame the grandly operatic Sir Thomas Beecham will set upon the name of his well advertised predecessor, who made the pills to cure the ills of all the world.

But as most of the male readers of this historical essay are more predisposed to think of the great sons of humble parents than to contemplate the wretched offspring of genius, I will proceed to note the eminent sons of famous fathers.

Bernardo Tasso was an Italian poet who wrote the famous epic about Amadis of Gaul, which story was supposed by Cervantes to have furnished the model of Don Quixote de la Mancha. His son was the poet Torquato Tasso, whose works are placed among the permanent literature of Italy.

Alessandro Scarlatti, the composer of some 115 operas, 200 masses, ten oratorios, 500 cantatas, and many lesser works, was the father of Domenico Scarlatti, who composed the brilliant sonatas for harpsichord so often played by pianists today.

Alexandre Dumas, who wrote *Monte Cristo*, *Les Trois Mousquetaires*, and an enormous quantity of other novels and dramas, was the father of the Alexandre Dumas who wrote *La Dame aux Camélias* and an enormous quantity of novels and dramas.

Mendelssohn, the composer, was the grandson of Mendelssohn, the philosopher. The Abraham Mendelssohn who came between Moses the philosopher and Felix the composer, was merely a wealthy banker who handled that vulgar money which all true philosophers and musical artists so despise—sometimes.

Josiah Wedgwood, who placed English pottery among the fine arts, was the father of Thomas Wedgwood who discovered, or invented, A Method of Copying Paintings upon Glass by the Agency of Light upon Nitrate of Silver. He was therefore the father of photography, which was afterwards made practical by Daguerre and Talbot. Josiah Wedgwood is also more nearly related to the great scientist, Charles Darwin, than Adam was to Jubel; for Josiah Wedgwood's daughter married Robert Darwin, son of Erasmus Darwin, poet and philosopher.

The naturalist, Charles Darwin, who was the son of Robert Darwin and Wedgwood's daughter, proved that the Descent of Man was very much influenced by the condition of the parents.

But as the children of famous parents are so often ordinary human beings, there is always great interest taken in the children who give promise of walking in the footsteps of their illustrious predecessors. Of course, as Artemus Ward said, "Never prophesy unless you know." I do not know. But I am going to risk the prophecy that Mitja Nikisch, pianist, will worthily uphold the glorious name of Arthur Nikisch, conductor, who was once upon a time a pianist, then a violinist, then a composer. Young Nikisch may yet take up his father's regal scepter and rule the orchestra. No matter; he is already worthy of the family name. CLARENCE LUCAS.

TALENTED

They are not so kind to the *blague* of Darius Milhaud in his home city as we are here in New York. Some new pieces of his for orchestra and piano (See the Paris letter in this issue!) were received with cat-calls, hisses, groans and every other possible demonstration of disapproval; but the worst we saw at the Town Hall the other afternoon, when the City Symphony and M. Milhaud solemnly went through his

inaneities, was the attempt of a prominent American pianist and composer to make it appear that he had a fit of coughing which he was trying to smother in his handkerchief, when as a matter of fact he was struggling with uncontrollable laughter. The really sad part of the matter is that there are a dozen—yea, fifty—musicians in this city of New York who could write exactly the sort of thing Milhaud does if they wanted to. It is nothing but formulas. There is not an idea hidden in it anywhere. But would such a MS., submitted by a New York composer, receive the slightest attention from any conductor in this city—or country? Answer: No; and twice again, No. But M. Milhaud, who is a marvelous salesman, sells himself to the City Symphony and is brought over here. He has talents; in the commercial field they would bring him millions.

THE TYRANNY OF THE SUPERLATIVE

Europeans often call America the Land of Superlatives, because nothing "counts" in America but the biggest, the finest, the best. We have the highest buildings, the richest men, the greatest inventors, the best machines in the world. Our baseball champions are "world champions." In no department of life have we use for a second best.

Not in music, either. Our public is not willing to listen to any but the "best" singers, the "greatest" pianists, the most famous violinists of the day.

Now art differs in one respect from the material things: it has no absolute—or even scientifically "relative"—standard of measurement. Industrial products, sporting records, material achievements generally may have an infallible gauge, but artistic endeavor has not. The "best" in art is merely a matter of opinion, while the highest batting average admits of no dispute. America, being a sporting nation, is too likely to disregard this important difference.

Ask any ten musicians whom he considers the best pianist, and you will have ten different answers. In fact, very few musicians would venture a definite opinion. They might say that so-and-so plays the Chopin preludes more poetically than anyone else, that such another plays the Liszt B minor sonata with incomparable power, that yet another recreates Mozart and Scarlatti with the most fastidious sense of style. It is this differentiation that lends fascination to the enjoyment of music, and the higher the musical culture of a community the greater its capacity for differentiation—or specialization—will be.

On the other hand the raw categorical selection of the "first rate," while discarding all the rest as mediocre, which is so eloquently expressed by the provincial box office, is a sign of musical barbarism. Is it not time that we cease being barbarians in this respect? Is it not time to have done with vulgar comparisons, in the field of music at any rate?

The rough work has been done in the musical education of the masses; they have had their fill of the "best" long enough. Let those whose business it is to spread "appreciation" point out the diverse charms of the so-called lesser lights. And above all, let those who "sell" artists throughout the land cease advertising their wares as the best, to encourage the tyranny of the superlative.

There is no superlative in art.

COMMUNITY MUSIC

The Bureau of Community Music of the Community Service, Inc., provides the press with frequent items, most of which are not available for use either because they have already been mentioned among out of town items or because they do not seem of sufficient general interest. But the items taken as a whole serve to show the very wide scope of the community service, which most people have in mind merely as community singing. A few headlines from the latest report will give some idea of what is going on: Vincennes (Ind.) Hears Japanese Operetta, Los Angeles to Have Second Music Week, Elmira Boys' Band Makes Debut, Creation Sung in Geneva (Ohio), 2,000 Hear Negro Chorus in Augusta, Newsboys Broadcast Carols in Toledo, Music Club Formed in Florence (S. C.), Mam'zelle Taps Produced at Owensboro. None of these amateur affairs are individually of much importance, no doubt, but taken together, and considering that such things are going on day after day all over the country, they form a musical background that is not only highly commendable but also highly encouraging. The community service is doing a great work in stimulating people to this sort of musical activity, and professional music is sure to benefit as a result of it.

One thing no piano acrobat has done up to now is to play on the instrument while it is being hoisted through the air and into a window.

VARIATIONETTES

By the Editor-in-Chief

Riddle: When is an opera singer a good conversationalist? If you don't answer correctly on the first guess you have no talent whatsoever for riddles.

However, should you be successful with the foregoing, try your hand at the following:

PITTSBURGH MUSICAL INSTITUTE
PITTSBURGH, PA., January 8, 1923.

Dear Variationettes:

Can you tell me if there is any set order for listing the personnel of a trio? I had always thought that it was the custom of listing the players as follows: violin, cello and piano. Mr. Russell, of our school, says that the piano should be listed first. I have been unable to find anything authoritative on this so I am appealing to you.

With kindest personal regards I am,

Sincerely yours,

GAYLORD YOST.

Head of Violin Department.

Fearing further gray hairs among those already in evidence, we turned the matter over to editor Frank Patterson, and his researches and ponderings produced the attached result:

I do not find that there is any rule for the listing of the personnel of a trio. On the Beethoven Association program the piano is put first, on other programs the violin is sometimes first, sometimes second. In Grove's Dictionary of Music, article Beethoven, the list of his works, piano is always given first. I doubt if there is any rule, but in conversation among musicians the phrase is used "piano trio" to distinguish it from a string or other trios. In one program I find "trio for oboe, viola and piano." It is rather puzzling.

Times Square (New York) is the name of a piano piece by Emerson Whithorne. It ought to be a rattling composition.

From the Morning Telegraph: "Two masked bandits who tried to rob the Hawaiian treasury were driven off by a sixty-year-old native. I'll wager he was playing a ukulele."

On the letterhead of the Philharmonic Society of New York comes this:

"The Fascisti have a hymn called Carmicia Nera (Black Shirt). One must hope that it is long enough."—*Variationettes*, January 11.

To cover a multitude of shins?—Yours, Dep.

And E. Fitzmaurice, of Lyon & Healy (Chicago) reports that on December 31 a young woman appeared at the sheet music counter of that establishment and inquired for "The polonaise by Major A Chopin."

A lady subscriber from Red Oak, Ia., writes under date of January 4: "I am a constitutionalist, and you, as it appears in many of the articles in your periodical, are an anti-prohibitionist; therefore, may I ask you to please discontinue my subscription." When the circulation manager laid the foregoing on our desk, he remarked: "The drinks are on you." We shall not say whether they were or not, for fear that the Red Oak conscientious objector might send the paragraph to our local prohibition dictator, who might come to this office and look into the right hand lower drawer of our desk.

For many opera goers their enjoyment and excitement would be enhanced considerably if the management would compel the singers to wear large price tags showing how much each one receives for the evening.

A reader sends us a booklet with a note: "You might like to read this during the next Parsifal performance you have to attend." The booklet is called "Problems Confronting the Petroleum Industry."

We intend to give a prize to that Italian composer who shall abstain longest from writing an opera.

As between Freud and Coué there no longer is any need for concert or opera performers to suffer from stage-fright.

In the Smart Set for November: "They talk of the immorality of jazz: Such music, they say, is vicious, lecherous, demoralizing. Noise is never vicious, lecherous, demoralizing. The greatest of all aphrodisiacs is silence." The greatest of all musical aphrodisiacs is Tristan and Isolde and while that lady and gentleman do not exactly make noise on the other hand they are far from silent. In fact, had Isolde stayed silent—but that is another story.

Every once in a while an otherwise intelligent person breaks into print on the subject of our operatic

scenery and suggests how it might be made more realistic and convincing. No one really cares whether it is or not. The spectacle is frequent of an audience sitting interestedly through the performance of some minor opera company which thinks nothing of using the same scenery for Aida and Lucia. The music and the singers—chiefly the singers—receive as much applause as though Craig, Reinhardt, Urban, Bakst and Anisfeldt had built up the stage pictures, colors and costumes. Nothing can make opera a real art form.

We know only one musician who does not read the *MUSICAL COURIER*. He is blind, and has it read to him.

Perfumes found in an Egyptian tomb have held their scent thousands of years. It is surmised they were extracted from the fumes of standees' row at the Metropolitan Opera House.

Willa Cather wrote a novel, "David Gerhardt," whose hero, she admits, is David Hochstein, the young American violinist who was killed in the late foolish and futile war. Speaking of the last time she saw him, Miss Cather said to a New York Herald reporter (December 24): "He looked very handsome; his face and the shape of his head were distinctly intellectual, not at all the Toscha-Mischa kind." Ouch!

M. B. H., always able to improve upon any jest, writes: "I read with interest about Wheelock, your Shakespearean bookmaker. But you were not in good form when he said 'I'll lay you two to one on Caesar.' You should have answered: 'Lay on, Mac-Duff.'"

"In German composers," ventures J. P. F., "one finds imagination and will properly balanced; in Russian, French and Italian composers, imagination rules over will; in American composers, I fear, will conquers imagination almost entirely."

Talk of musicians taking themselves seriously, they are nothing compared to Florenz Ziegfeld, who runs a well known leg-and-altogether-show. He advertises: "Ziegfeld Follies, glorifying the American girl, is beyond competition a national institution setting the standard for the world."

Tempering the advertisement to the moment also is one of the great American national institutions. Recently Paderewski gave a recital at Erie, Pa., and the same day the Daily Times of that city published this:

Paderewski

Is one of the world's greatest Pianists. His artistry appeals to us thru our sense of beauty and harmony and rhythm. Then should not the artistry of Charles Indich please us even more since it appeals to our sense of self-preservation?

Ask for Reservation for Sunday Dining Room Service Dinner.

Y Cafeteria

Operated by Charles Indich. Open Every Day and Sunday.

The last thing we heard before returning to New York from the South was the definition of the initials of the Ku Klux Klan—K. K. K. The letters mean: No Catholics, Koons, or Kikes.

"Sexology" will be taught in the Chicago public schools. Why not simply have the young folks read all the opera librettos and let it go at that?

We know two opera singers who use the Coué formula in slightly altered versions. The first one, an opera tenor, says twenty times each morning and night: "Day by day, in every way, I cannot get better and better, for I am already perfect." The second Coué devotee, an operatic soprano, murmurs her

motto like this: "Day by day, in every way, I am getting better and better, and that cat, Screechini, is getting worse and worse."

It remained for Alfred B. Kuttner, writing in the New Republic not long ago, to pen the only disparaging criticism we ever have read of James G. Honeker's essays: "The spectacle of Mr. Honeker forever wrapping himself in a veil of painted words and dancing his florid interpretation of every new form of art that swam within his ken was not always altogether edifying."

There is a note of tragedy occasionally, even at the Hippodrome. Recently R. H. Burnside, general director of the big playhouse, was asking a chorus girl how she happened to go on the stage. "Father was a petticoat manufacturer," she replied, "so I had to go to work."—Morning Telegraph.

We shall rename that practising tenor downstairs Canute, because he fails to conquer the C.

When we write a textbook on grammar or rhetoric we shall include the following sentences and ask the student to correct them:

When asked by the hostess to sing, the parlor performer replied: "Certainly. I have no cold, feel fine, and am able to do myself full justice."

The prima donna refused to pose for the newspaper photographers.

He sang in English and his beautiful diction delighted the listeners.

The music critic applauded rapturously.

The vocal maestro to a new pupil: "So you have been studying with Signora X? You have an excellent method, sing and breathe properly, interpret correctly. She is a splendid teacher."

As the concert manager took the young soprano's \$2,000, the latter exclaimed: "That is all the money I have in the world." Moved to tears, the great impresario said to the youthful artist: "I would give you five cents to ride home with, but I believe the fresh air will be good for your voice."

The Rev. Dr. Charles M. Sheldon says that he sees few happy faces in New York. He evidently has not encountered the child whose mother has just told it, "Your music teacher is dead."

LEONARD LIEBLING.

NOT SO

Eugene Jaesener, music editor of the Erie (Pa.) Daily Times, wrote a paragraph to this effect: "Isn't it funny how, when some musical enterprise fails, some of the musical journals of the country take on that 'I told you so' attitude and write about the unfortunate affair in a seemingly rejoicing way. Note the Dippel enterprise and the writing of some musical journals about the failure." To the best of our knowledge, the *MUSICAL COURIER* did not at any time take on an "I told you so" attitude, whatever that may be; but it thoroughly regrets any such happening as the Dippel failure. Dippel organized an excellent company and gave good performances, but he was optimistic far beyond measure in regard to his financial arrangements, which were sketchy. The trouble is that such a failure as Dippel's, with the company actually stranded far from home, makes it hard for the next man, who may have the financial ability Dippel lacks, to go out and get backing. The *MUSICAL COURIER* heartily supported Dippel in the hope that he might succeed, for it is under some such plan as his (although he did not originate it) that opera eventually will be widely introduced into the smaller cities of the United States; but it was not surprised when the whole enterprise went to pieces and it certainly had anything but a feeling of rejoicing at the failure.

OPERA COUEIZED

The Saturday Evening Post has a clever satire on Coué's methods as applied to the martyred tired-business-man who is dragged to heavy operas by the wife. He exercises the demon of boredom after this manner: Every day in every way the opera is getting better and better. In fact, it is getting so good I don't believe it is the opera. No, sir-ree, it isn't the opera! I'm at the Winter Garden! That fellow in the tin nightgown and whiskers who has been singing for twenty minutes without coming up for air, is really Frank Tinney! Ha, ha, ha! That's a pretty good one he's singing about the Irishman and the Jew! Some chorus too! Swan ballet, 'n' everything! Ha, ha, ha! This certainly is a good show. Every day in every way the opera is getting better and better."

PARIS PAYS HOMAGE TO THE MEMORY OF CESAR FRANCK AND CAMILLE SAINT-SAËNS

France Officially Honors the Great Gallic Composer, President Millerand Attending the Colonne Concert—Many Programs Include Works of Saint-Saëns—Milhaud and Schönberg Works Arouse Dissension—Caplet Leads Acceptable Novelties

Paris, December 24.—The centenary of César Franck has dominated the programs of all the larger orchestral associations within the last fortnight. With the attendance of the President of the French Republic, M. Millerand, at the Colonne concert, France officially, paid its respect to the memory of the great Gallic composer, who, though born in Liège, December 10, 1822, is nevertheless considered a citizen of Paris, where he studied and suffered and worked and died. His sufferings and disappointments might have been alleviated, could he but have had a feeble prevision of the devoted appreciation with which the public of today follows the presentation of his compositions.

M. Gabriel Pierné's offerings to his master's memory at the Colonne concert comprised an excellent performance of The Redemption, the Symphonic Variations for piano and orchestra (the solo part in the hands of Mlle. Auguez de Sanzewitch) the symphonic poem, *Psyche*, written for chorus and orchestra, and *Les Béatitudes*, of which M. Pierné interpreted the Prologue and the third, fourth, and eighth chants, with the assistance of a chorus of 250 voices and six soloists, among whom Mme. de Montalant as the Wife and M. Lapelleterie as the Husband stood out prominently.

Under the direction of René-Baton, the Padeloup orchestra honored the Belgian composer's 100th birthday with a pretentious program, which included a good performance of the D minor symphony, as well as that charming composition, *Psyche et Eros* the Symphonic Variations, in which Robert Casadesu fulfilled correctly and intelligently all the demands made upon the executant of the piano part. The highest honors of the afternoon must, however, be awarded to Mme. Hilda Roosevelt for her excellent singing and sincerely simple interpretation of *La Procession* and the chant of the Archangel in the third part of *The Redemption*.

ANNIVERSARY OF SAINT-SAËNS' DEATH.

On December 16, 1921, Camille Saint-Saëns died at Algiers, at the age of eighty-six. The first anniversary of his death was marked by all the concert associations with productions of the late master's works. Lucien Wurmser, at the Philharmonic concert, brought forth the C minor symphony, with Charles Quef at the organ.

The concert of the Padeloup association presented Saint-Saëns' *Phaeton*, *La Jeunesse d'Hercule*, a symphonic poem written in 1877; the Concerto No. 3 for violin and orchestra, with Charles Dorson as soloist, and the Symphony in C minor, Maurice Faure at the organ. Gabriel Pierné placed upon the program of the Colonne *The Deluge* to honor the memory of the late French composer.

RISLER PLAYS FOR SMALL AUDIENCE.

Edouard Risler, pianist, made his first appearance of the season at the Salle Erard before an attendance which made up in sincere enthusiasm what it lacked in size. The Mozart fantasy in C minor was interpreted with masterly clearness and gratifying subordination of personality in favor of simple and unobtrusive rendition of a classical masterpiece. It was in compositions by Reynaldo Hahn, *Pieces tirees du Rossignol* *eperdue*, and Edmond Laurens, *Risleriana*, that M. Risler could give full vent to his intelligent interpretive ingenuity, while his remarkable playing of Chopin and Liszt showed that the progress in years (and it is a quarter of a century since I first heard M. Risler play) has in no way impaired the technical brilliancy and skill of this great artist.

THEY DON'T LIKE MILHAUD.

The Théâtre des Champs-Élysées has recently been the scene of some violently vociferous demonstrations both for and against the contemporaneous school of composition as expounded by such internationally well known composers as Arnold Schönberg, Igor Stravinsky and Darius Milhaud. The French man, or woman, who has, for the privilege of attendance, deposited at the box-office quite a few French francs, even though the beautiful gold coins are but a (harmonic) composition of copper and aluminum, does not hesitate in the least to display in an unmistakably shrill fashion a disapprobation of the wares offered for auditory approval upon the concert platform, if these do not conform to his or her taste. The adherents and disciples of the new art, or manner, of musical composition, whose attendance in many cases has been achieved less by a transaction with hard cash than by what might, financially speaking, be termed a transaction on a paper basis, are at least equally, if not more demonstrative than the adversary, as they have the double task of showing their friendly appreciation of the new work produced and endeavoring to drown out the piercing antagonistic noise. At the last Golschmann concert the performance of Darius Milhaud's five études for piano and orchestra evoked such a clash of opposite opinions among the audience that Robert Schmitz had anything but an easy task to make the piano part be heard above the uproar of disputing voices in the auditorium. The five études, in the order in which they were performed are entitled: *Vif*, *Lent*, *Fugues*, *Sombre*, *Romantique*, and can be given by a small orchestra of twelve pieces and a piano. The fugue is the shortest of the five and was the one best liked by the audience. Somebody, however had the temerity to cry "bis," which was taken seriously by the conductor, so that the repetition of the fugue created a clamor of such violence and such long duration, that the following étude was quite inaudible even in the first rows of the parterre. It was an exceedingly trying situation for any artist and M. Schmitz withdrew himself from the affair with tact and dignity.

M. Vladimir Golschmann is a young conductor of Russian origin, born in Paris, who came into prominence by conducting the orchestra for the Diaghileff ballet during its appearance at the Théâtre Champs-Élysée. He deserves commendation for his clear and simple manner of leading and of bringing out all the beauties and effects of an orchestral composition, without going through a series of bodily contortions and convulsions, which are unfortunately so much the vogue on some of the Paris concert platforms. His readings of Mendelssohn's Italian symphony and Schubert's

entr'acte to Rosamund were of a very high standard and brought him the sincere thanks and enthusiastic applause of the more old fashioned conservative part of the audience.

NOR DO THEY FANCY SCHÖNBERG

The compositions of Arnold Schönberg, given at a Jean Wiener concert, did not fare much better with part of the public, than those of M. Milhaud. Schönberg was represented on the program by six pieces for the piano, played by Jean Wiener, and the melodrama *Pierrot Lunaire*, for small orchestra and one female voice. The drama is divided into twenty-one parts and it can not be said that one part made any more impression than another on the audience. A quartet for strings by Anton Webern, a young Tyrolean adherent of Schönberg's, made a good impression by its comparative clearness of themes and pleasing orchestration. The public accorded it generous applause upon its first hearing in Paris. The climax of the evening, however, arrived, when Jean Wiener, for the final number on the program, sat down at the piano and rendered Strauss' waltz, *Dorfschwalben*. There was a shout of joy and relief from those in the audience, whose ears had not yet become acclimated to the more modern style of composition and violent groans of derision and protest from those young hearers, whose sensitive tympani had far outgrown the banal melodious strains of a Viennese waltz.

CAPLET LEADS ACCEPTABLE NOVELTIES

Under M. André Caplet's leadership the Padeloup orchestra presented a program of more than usual interest. Commencing with Beethoven's eighth symphony, better conducted by M. Caplet than executed by the orchestra, there followed two first auditions, songs for four voices by Florent Schmitt and two songs by E. C. Grassi, *Chanson Nostalgique* and *La Fête du Zakmoukou*, which is played by a small orchestra during the second act of Henry Bernstein's play, *Judith*, and which on this occasion was performed for the first time by a large orchestra at the Padeloup. Florent Schmitt's compositions had an instantaneous and undisputed success—thanks to their exceedingly well made, characteristic orchestration a pleasing, at times melodious flow of themes and an exuberance of life and rhythm. The audience accorded the work, as well as its very capable interpreters, Mmes. Talazac and Caron and MM. Favreau and Gilles and M. André Caplet, a warm and hearty reception. Other numbers upon the program were Emmanuel Chabrier's always thrilling *Bourree fantasque*, given in the transcription for orchestra made by Felix Mottl, Rimsky-Korsakoff's *Caprice Espagnol* and a transcription for orchestra by André Caplet of those six delightful pieces by Debussy, known to all practitioners upon the piano, the *Children's Corner*. An unusually large audience had a thoroughly enjoyable afternoon at an interesting concert.

We owe to the Duncan Dancers one of the most genuinely artistic musical evenings Paris has enjoyed during the present season. Upon the vast stage of the Théâtre des Champs-Élysées, Anna, Liza and Margot Duncan gave an exhibition of their impressive art before a large and representative Parisian audience, which grew more and more enthusiastic in its appreciative applause as the evening progressed. Against a background of neutral-colored curtains, reminiscent in their seemingly endless expanse of Gordon Craig stage designs, the three dancers, attired in simple silk raiments, gave expression to parts of Gluck's music for *Iphigénie en Aulide* and *Iphigénie en Tauride* in a series of rhythmic movements of extraordinary plastic beauty and with a sense of profound feeling and understanding of the dramatic possibilities contained in these supremely classic compositions. Of equally high standard were their interpretations of Chopin's *Berceuse*, Schubert's *Suite de Valse*, *Moment Musical* No. 3 and No. 5, and the *Marche Militaire*. Whether their dancing—and the word is used in want of a better expression for their graceful movements—was ensemble or whether they gave an individual exhibition of their art—Anna with her little head uplifted, her dark eyes sparkling, her face radiant with joy every step she takes; Liza, whose striking figure vividly recalls one of those superb statues of the caryatides supporting the porch of the Erechtheion on the Acropolis at Athens; and graceful Margot, accentuating with her delicate technic the beauty of emphasis and cadence in her rhythmic motions—their performance was a continual beautiful effect for the spectators and created an indelible impression.

LOOMIS TAYLOR

Lionel Powell Engaging American Artists

Lionel Powell, the London manager, who has been in this city for several weeks, sailed last Saturday for home, aboard the Olympic. Mr. Powell spent a very busy time here. Among those artists living in America whom he plans to take over for his International Concerts in London and the British provinces next season are: Mme. Schumann Heink, Frieda Hempel (whom Mr. Powell expects to become a very great favorite in England), Mischa Elman (forty concerts), Beniamino Gigli, John Philip Sousa and his band, and in all probability Amelita Galli-Curci, who, if so, will make her first appearance in Great Britain next year. Other American artists going over are John Charles Thomas, baritone, and Morgan Kingston, tenor.

Mr. Powell is probably the only manager in the world who is in a position to offer all his artists forty consecutive dates in his own concert series. He controls no less than that number of concert halls, and, since England is not a country that stretches over much of the map, distances for his artists are rarely more than one and a half hours by rail; and as a matter of fact the jumps are more often made by motor. When Kreisler was in a hurry to finish his recent English tour under Mr. Powell's direction, the manager was able to help him in some cases by booking two concerts a day in two different cities.

Mr. Powell also has a ten year exclusive lease on Albert Hall (the largest in London, seating about nine thousand), for Sunday afternoon concerts, the most popular in London,

and at the end of each year renews the lease for an additional ten.

In addition to the artists already mentioned, Mr. Powell expects to have Mme. Tetrazzini back in England for her fourth consecutive successful season; to give Mme. Melba a farewell concert tour, which is likely to extend to the United States; to bring Eugen d'Albert across the Channel for the first time in many years; to present Ysaie in six or seven concerts, and perhaps to have Titta Ruffo in England once more. William Bachaus, pianist, a great favorite in England, will be over again under Powell's management, while he will send Clara Butt to Canada for another tour in the fall of the present year. Jean Gerardy, Belgian cellist, will go to Australia where Mr. Powell has a large branch business of his own.

All in all, it looks as though he was in for a very busy season the coming fall and winter.

CINCINNATI ORCHESTRA PRESENTS NOVEL PROGRAM

Kochanski a Pleading Soloist—Chaliapin Comes, Sees and Conquers—Notes

Cincinnati, Ohio, January 11.—The sixth pair of symphony concerts was given by the Cincinnati Symphony Orchestra, under the direction of Fritz Reiner, at Emery Auditorium, January 5 and 6. The first group was made up of airs and dances of the sixteenth century, arranged by Respighi. These included the Balletto detto Il Conte Orlando (Simone Molinaro), followed by the Gagliardi (Vincenzo Galilei), and a delicate work by Ignato. Instead of conducting these selections with his baton, Mr. Reiner sat at the piano playing bits and directing with his hand. The entire group was delightfully performed. Following this was the *Water-Music*, by Handel. It was never played here before and its lilting and beautiful effects were given with all the vivacity demanded by the composer. The soloist was Paul Kochanski, violinist, whose selection was the concerto in A minor, by Antonio Vivaldi, which possesses some beautiful passages. The impression made was pronounced and the applause most enthusiastic. The final number was the Haydn symphony, No. 12, in B flat major, which harmonized perfectly with the other numbers on a program notable for its novelty, sweetness and lack of furore.

CHALIAPIN AROUSES ENTHUSIASM.

The first appearance here of Feodor Ivanovich Chaliapin was made January 9, at Music Hall, before a large and expectant audience. He chose at random from a large number of songs such selections as his mood led him to sing, and in this way the audience was enabled to hear him at his best. The program opened with *Midnight Review* (Glinka), followed by *O Could I But Express in Song* (Malashkin), his most pleasing number. The second group of songs began with the *Pretty Lady* aria, from Mozart's *Don Juan*, which was wonderfully appealing and continued with that heroic bit, *When the King Went Forth to War* (Koeneman), and *Song of the Flea* (Moussorgsky). One of the most notable of his songs was the *Volga Boat Song*, which seemed to portray the very nature of the Russian people. His appearance here was a notable musical event and his voice is one that will not soon be forgotten. He was assisted by Max Rabinowitch, pianist and accompanist, who made a very favorable impression, and Nicholas Levienne, harpist.

YALE STUDENTS PLEASE.

The Yale Glee, Banjo and Mandolin Clubs, which are on their annual tour, were heard in Emery Auditorium, January 4. The concert was very enjoyable and there was a large audience present to give its approval. The soloists were C. M. Dole, tenor, and J. N. Hall, banjoist.

NOTES.

What proved to be a very pleasing musical entertainment was given at the auditorium of the East High School, under the auspices of the East High Community Center, January 7, by Redpath Lyceum artists.

Jean Ten Have presented his pupils in a violin recital on January 8, at the Cincinnati Conservatory of Music. The program was very fine.

Carol Mathes, a pupil of Mme. Tecla Vigna, sang the soprano role in the cantata, *The New Born King*, at the Middletown Presbyterian Church, Middletown, Ohio, December 31.

A concert was given by the boy choir of the Grace Episcopal Church, under the direction of Prower Symons, at the Widows' and Old Men's Home, December 31.

Melva McBride, contralto, a pupil of John A. Hoffmann, of the Cincinnati Conservatory of Music, is acting as soloist at the First Baptist Church, Miami, Fla. Another of Mr. Hoffmann's pupils, Edward Smith, tenor, is teaching in Lexington, Ky. He is also a soloist at the Second Presbyterian Church in that city.

There was a recital on January 8 at the Hotel Sinton, given by the Matinee Musical Club, introducing Guy Maier and Lee Pattison. The opening number was Harold Bauer's transcription of Bach's *Fantasia and Fugue in A minor*. Cesar Franck's *Prelude, Fugue and Variation* was played with much artistry, as well as Saint-Saëns' scherzo, op. 87. The closing group consisted of *Barcarolle* (Rachmaninoff), *Pupazzetti* (Casella), a scherzo and valse (Arensky), and several other numbers. W. W.

New Harp Invention by Alberto Salvi

Alberto Salvi, the concert harpist, has perfected and patented a new device for the harp which permits the muting of the strings simultaneously. The device consists of a felt rimmed damper operated by an eighth pedal on the harp placed at the base of the pedestal. Mr. Salvi has sold the patent for this device to the Wurliizer Company and his own harp is now equipped with the invention.

Salvi is having another splendid season and will shortly play his third concert within one year in Toronto. While this is a record for time, three appearances by Salvi in one city in successive seasons are almost always the order, as witness Memphis, Milwaukee, Detroit, and many other cities.

Joseph Hollman's New York Recital

Joseph Hollman, the cellist, will give a recital at Aeolian Hall on Wednesday afternoon, February 7.

PRACTICAL INSTRUMENTATION

For School, Popular and Symphony Orchestras

By FRANK PATTERSON

Author of *The Perfect Modernist*

[Fourth Intallment]

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Popular Orchestration

It may not be out of place to say a word here about balance. It is a much abused term. Some writers on orchestration, teachers, and musical critics have so exaggerated the importance of it that not a few students get the impression that all there is to learn about orchestration is the relative force of the various instruments. This is the last and the least thing that need concern us. Within limits of common sense almost any passage may be turned around. The brass, once used only as a noise maker, is capable of very soft effects of sustained harmony, while the wood, once conceived as useful only for sustained effects and solo passages, or for reinforcing the strings, may replace the strings to some extent in giving "motion" to the accompaniment.

As to the force of things—the relative force—naturally no reasonable being will give an inner part to a weak-toned solo instrument where there is much going on in the other parts, and expect it to be heard. Such a part, either inner or outer, may easily be buried—and this applies, especially in small orchestrations, to accompanying parts as well. Take, for instance, an ordinary waltz with the chords on the second and third beat of each bar written for the second violins and violas. This will be intended for a full orchestra—say ten violins and six or eight violas. If it is reduced to the small hotel, café or theater orchestra, where there is only one second violin and only one viola, evidently there will be no "beat," no rhythm, no harmony, especially as the melody may be taken by the first violin, flute, clarinet (and cornet, as it used to be in the bad old days), all in unison, and especially, furthermore, in view of the fact that, in waltz music, the rhythmic beat is most important. In some cases the drums come to the rescue, but that will still leave thinness in the harmony, and it is better to use either the piano or brass and horns. (It often happens that solo parts in the Mozart symphonies are buried because the modern orchestra has so many more strings than Mozart ever reckoned for.)

How a popular orchestration is built up may now be considered. Publishers of popular music are in the position, never faced by symphonic writers, of not knowing what sort of combination may be called upon to play their orchestrations. They therefore make a basis, or foundation, with the piano and one solo instrument. Sufficient of the other parts are cued in to make the score intelligible to the players and to leave to their judgment what to play and what to leave out. Then, as the complete orchestration is built up, there comes a point where the piano may be omitted entirely.

Ex. 8

The skill of those who make these orchestrations, suited to almost any combination of instruments, is amazing, and they should get a great deal more credit for it than they do. Aided by the publishers, they have done an immense good by placing orchestrations within the reach of all. But what they must sometimes hear of their own work must be startling even to themselves, who are taught to expect it. It is not unusual to hear music

by an "orchestra" (?) consisting of a piano and drums, or piano, drums and saxophone! Combinations of two violins, piano, saxophone and drums are not uncommon, and the balance is likely to be bad, the piano, saxophone and drums too loud for the violins (sometimes only one violin) unless the players are careful (which they all too frequently are not).

As a basis for this elucidation we will select a piece at random. It happens to be All Over Nothing at All, a fox trot song published by M. Witmark & Sons, arranged by George J. Trinkaus. It is scored for piano, first violin, second violin, viola, cello, bass, flute, oboe, clarinet in B flat, two B flat trumpets, two horns in F, bassoon, trombone, drums, and three saxophones—C melody saxophone, E flat alto and B flat tenor. These are marked "If one sax, use C melody," and the C melody part is marked "Same as cello. If only one sax, use this part."

There is no printed score, although the arranger makes a score for himself from which the parts are copied. Each of the parts is printed on a separate sheet, and each of them is double, with two complete arrangements (sometimes three), and the words of the song printed in nearly all of the parts. The student is advised to buy and study these orchestrations. They cost very little, and one learns more by looking at such things than by reading about them.

Two examples of this orchestration are given: First a few bars of the "verse," then a few bars of the "refrain." It will be noted that the orchestration of the verse part is much less elaborate than the orchestration of the refrain. This is usual in this sort of music. It will be noted, too, that in the verse part the orchestra plays practically the same notes as in the piano arrangement. (Ex. 8.) In the refrain there are counterpoints that are not to be found in the piano arrangement. (Ex. 9.) These are given to the flute, clarinet, saxophones and trumpets, alternating, and, the second time, doubled at the octave, the flute and clarinet being an octave above the saxophones.

Ex. 9

Notice that the strings make a complete score except for these counterpoints. Also that the violin and cello alternate in playing the melody, or the third or sixth above or below the melody; that is, the first time the cello has the melody and the violin the third above the melody; the second time the parts are just reversed. Notice also that the chords (Ex. 9) in the strings remain in one position. They do not follow the melody down, avoiding the melody notes, as in the piano arrangement. This is very important and must always be observed, as, otherwise, the score will be thin. (In the examples two different arrangements of the same passage—first time, second time—are shown.)

[To be Continued]

MINNEAPOLIS' FIRST MUSIC WEEK CLOSES IN A BLAZE OF GLORY

Morini at Ninth Symphony Concert—Thirteenth "Pop"
Program Enjoyed—Damrosch Much Feted—Mme.
Bailey-Apfelbeck in Chopin Recital—Thursday
Musicales Presents Program

Minneapolis, Minn., January 17.—The first Minneapolis music week will close tonight in a blaze of glory. Paderewski will give a recital at Kenwood Armory. Mrs. Carlyle Scott, under whose management he is appearing, reports indications for a sold out house in spite of the large seating capacity of the armory. The other outstanding personality of music week was Walter Damrosch, who, in his capacity as guest conductor of the symphony orchestra, won the hearts of all who came in contact with him during his two weeks' sojourn in Minneapolis.

MORINI AT NINTH SYMPHONY CONCERT.

The program of the concert opened with a finely conceived rendition of Beethoven's Leonore overture, No. 3, which was followed by a novelty for Minneapolis, an adagio for string orchestra by Guillaume Leken. The concert closed with a stirring performance of Tchaikowsky's symphony No. 4 in F minor. The soloist was youthful Erika Morini, who, in spite of her tender years, gave a very satisfactory performance of Spohr's violin concerto No. 9 in D minor. She played Sarasate's Faust Fantasia for an encore. The orchestra, under Mr. Damrosch's inspirational baton, rose to great heights.

THIRTEENTH "POP" PROGRAM.

Mr. Damrosch brought his Minneapolis engagement to a close on Sunday afternoon, January 14, when he conducted the thirteenth "pop" concert of the season. The concert was popular only in that there was a completely filled house and that the audience was most demonstrative in its appreciation of Mr. Damrosch's art. Otherwise the program was of symphonic proportions. The principal number was the César Franck symphony, which received an illuminating performance. Another finely performed and much enjoyed number was the Allegretto Scherzando from Beethoven's symphony No. 8. The concert was opened with the Rienzi overture, where the brasses have a chance to shine in their full glory, and closed with a brilliant rendition of Johann Strauss' perennial Roses from the South. No doubt Mr. Damrosch had his forthcoming vacation trip to the South in mind when he programmed this number. The soloist was Leone Kruse, who, to a beautiful soprano voice, added a charming appearance on the stage. She sang the aria, Dove Sono, from Mozart's The Marriage of Figaro, and an aria from Il Trovatore exceedingly well. After several recalls by the audience she added Campbell-Tipton's Spirit Flower to everybody's satisfaction.

DAMROSCH MUCH FETED.

That Mr. Damrosch was deeply moved by the admiration and good fellowship shown him while the city's guest there can be no doubt. He was entertained and feted to the last minute.

In spite of his many professional and social engagements, Mr. Damrosch took time to hear two youthful and talented Minneapolis pianists, Louise Schoettle, aged ten, and Elmer Schoettle, aged twelve. He pronounced them unusually gifted and advised them to come to New York for further study.

MME. BAILEY-APFELBECK IN CHOPIN RECITAL.

Last year Mme. Bailey-Apfelbeck encompassed in glorious fashion the difficult task of playing ten standard concertos in the course of three recitals only a few weeks apart. This year she has set herself the task of giving three recitals devoted to the compositions of Chopin, Beethoven, Schubert and Schumann. The first of these took place Monday evening, January 15, at the Unitarian Church. The auditorium was well filled and Mme. Bailey-Apfelbeck proved fully equal to her task. Possessing a technic fully adequate to cope with all difficulties, a wealth of dynamic gradations, a fine musical intelligence, she played in masterly fashion the sonata in B minor, scherzo in B flat minor, ballade in G minor, fantasia in F minor, and seven smaller pieces, closing her program with a magnificent rendition of the A flat polonaise.

THURSDAY MUSICALS PRESENTS PROGRAM.

A very enjoyable program was presented on the morning of January 4 at the State Theater, under the auspices of the Thursday Musicales, by Mrs. McElroy Johnston, soprano; Mrs. Samuel N. Reep, organist; Marie Neubeiser and Harrison Wall Johnson, pianists, and Mrs. James A. Bliss, accompanist. Mrs. Johnston's finely controlled soprano voice showed to good advantage in a group of three songs by Handel, Gordiniani and Beethoven, and in a group of four songs by Tchaikowsky, sung in German. G. S.

Audray Roslyn in Recital

The MacDowell Gallery in New York was filled to its utmost capacity on Friday evening, January 12, for the first public recital by young Audray Roslyn. She made an altogether picturesque and interesting figure as she played her scholarly program with poise and understanding. The program included difficult works by Bach, Beethoven, Chopin, Brahms, Debussy and Grieg and an American work, the scherzo from sonata in B flat minor by Harold Morris. This last number were played exceptionally well, bringing to light the composer's charming rhythm and melody and the delicate coloring of his phrases. Audray was presented by her teacher, Crosby Dansby Morris, in whose capable hands she has been for some years. The young artist also has studied with Harold Morris, composer-pianist. Mrs. M. Morris played the orchestral part of the concerto in A minor by Grieg with fine artistry and regrets were expressed that this artist is not heard more frequently. Audray Roslyn, at the age of fifteen, is not only a pianist of promise but also one of fulfillment. Among other achievements, she has composed the first movement of a piano sonata.

Martino Artists' Contracts Extended

The contracts of Mrs. Raymond Phillips, soprano, and Weston W. Morrell, tenor, soloists at the State Street Methodist Church, Trenton, N. J., have been extended for this year. Both singers are well known in and about Trenton

and Philadelphia, having been very active in church and concert work and everywhere meeting with success. They possess excellent voices and use them with taste and intelligence. Both of these singers are artist-pupils of Alfredo Martino, of New York, who has to his credit a large number of artists appearing in concert and opera. Plans are under way for these two artists to give a short series of concerts in New Jersey and Philadelphia.

Many Engagements for Idelle Patterson

Vivacious and charming Idelle Patterson, coloratura soprano, has been filling many engagements this season. Among her very recent dates mention might be made of Lancaster, Pa., December 6, when she was one of the attractions of the World Famous Artists' Series sponsored by Mary Warfel. Three days later she was given her usual enthusiastic reception when she sang in the Seventh Regiment Armory, New York, before an audience of 8,000. December 16 found Mme. Patterson singing in the Academy of Music, Brooklyn, on the same program with Mario Chamlee and Münz, at which time there were many recalls. December 20 she sang at Sherry's in the Musique Intime Artists' Series under the direction of Katherine MacNeill, choosing as her selections a group of French and English songs. January 5 there was an engagement for the St. Cecilia Club, Ridgewood, N. J., and January 9 Mme. Patterson appeared before the Woman's Club of Brooklyn. January 8, music lovers of Binghamton had an opportunity to hear this artist. Commencing January 14, and continuing every

second and fourth Sunday thereafter for the remainder of the season, Mme. Patterson will give recitals at her New York home. January 28 the program will consist entirely of works by American composers. Some time during the last week of this month Mme. Patterson will give a recital in the course arranged at the Y. W. C. A. in Elizabeth, N. J.

St. Cecilia Club Gives People's Concert

The first of the new series of People's Symphony concerts was given January 19, at Washington Irving High School, by the St. Cecilia Chorus, Victor Harris, conductor. The resumption of these concerts, the aim of which as set forth by the founder, Franz X. Arens, is "to bring the best music to students and workers at minimum prices," is made possible by a \$50,000 bequest from Anna Louise Cary, the American contralto.

Six concerts have been arranged for the present season to be given by the St. Cecilia Club (under the direction of Victor Harris), the Flonzaley Quartet, the Lenox String Quartet, the Hans Letz Quartet, the New York String Quartet, and the Tollefson Trio. The program given by the St. Cecilia Club included works by ancient and modern composers, representing American composers (J. Bertram Fox, Edgar Stillman Kelley, Mrs. Beach), German and French composers, and brought the large chorus many encores. A large audience overflowed the auditorium, which augur well for the future concerts of the series. Wolfe Wolfinsohn, violinist, assisted.

"ONE OF THE FEW"

"Artistic and technical ability not often seen in the concert world."

HAROLD MORRIS

PIANIST

Fourth Recital

NEW YORK



"One of the few" who have early persuaded audiences of the enjoyable quality of music. Played vigorously with alert enthusiasm, and the house received him in like mood.—N. Y. Times

Big tone—plays with feeling—pleasing touch.—N. Y. Herald

A virile and tempestuous young man, who seems to have the piano verily in his clutches. An artistic and technical ability not often seen in the concert world today. A capable American artist and an exceptionally successful evening.—N. Y. Evening Mail

Predestined for a great career.—N. Y. Staats-Zeitung

A good musician, endowed with talent, temperament.—N. Y. Evening World

Played with unflagging artistry. The very human quality which he imparts to the most classic pages under his fingers, his broad and deep understanding and his own vivid and engaging musical temperament, again were pleasantly evidenced.—N. Y. Morning Telegraph

Creditable exhibition of keyboard skill. Considerable mastery. Audience enormous.—N. Y. American

Played with careful attention to contrast in color and dynamics. "Gardens in the Rain" of Debussy was played with so much realism, people instinctively looked to see if they had brought their umbrellas.—Brooklyn Eagle

Management: Daniel Mayer, Aeolian Hall, New York

Helen Adler Sings at Steinway Lodge

On the evening of January 4, an interesting program was presented by Helen Adler, soprano, at Steinway Lodge, Astoria, assisted by Anna Fried, violin; Gustav F. Heim, solo trumpeter of the Philharmonic Orchestra of New York,



HELEN ADLER

and Milan Roder, composer-conductor. The concert was arranged by Mrs. Kate Strauss, who is very much interested in these musicians, and the success of the evening was due just as much to her efforts as to those of the artists. Miss Adler's first group included numbers by Handel, Schubert, Schumann and Bachelet; her second was devoted entirely to songs by Milan Roder, who furnished thoroughly artistic accompaniments at the piano, and her last group comprised the *Deuils le jour* aria from *Louise* and songs by Rachmaninoff, Woodman and Philips. Miss Adler has appeared as soloist with the Russian Symphony Orchestra, New York; at the Stadium concerts under the baton of Victor Herbert; at a concert in Port Chester with forty members of the Philharmonic Orchestra of New York, and with the New York Trio at the Tremont Temple. Miss Adler is booked for a tour of the Middle West in the spring.

Schumann Heink Resumes Concert Tour with Triumph

The countless admirers of the unique voice and art of Ernestine Schumann Heink will rejoice to learn that the first engagement she has sung since her recent serious illness was a complete triumph, the artist singing with all her old-time fire and vigor, without even a trace of her illness showing in her voice. Mme. Schumann Heink gave a long and trying program, including various operatic arias that demand the most from a singer, lieder and some of the American songs that she has made famous and loved from coast to coast. The performance took place at Meadville, Pa., on January 15. Two days later the contralto sang at Youngstown, Ohio, and on January 19 at New Kensington, in the same state. The remaining cities booked to hear her this month are Rock Hill, S. C.; Jacksonville, Fla.; Miami, Fla., and Orlando, Fla.

Tollefsen Trio Recital

The Tollefsen Trio gave a delightful Hour of Music at the Apollo Studios, Brooklyn, January 12, enabling music lovers to spend an evening listening to classical productions of high-class music. Augusta Tollefsen, pianist; Carl H. Tollefsen, violinist, and Paul Kefer, cellist, are artists in every sense of the word, and everything played by them (either ensemble or solo) has finished technical and musical quality.

The program began with Arensky's trio in D minor, op. 32, showing to advantage in the varied expression. Mr. Kefer also played Rimsky-Korsakoff's *Indian Song*. Mrs. Tollefsen seemed to be at her best in the rendition of *The Lark* (Glinka-Balakireff), *Etude de Concert* (Von Schloetzer), and *Papillons* (Saint-Saëns) recorded by the DeLuxe Recording Corporation. Mr. Tollefsen played d'Ambrosio's serenade most beautifully, although in the middle of Scott's *Lullaby* one of his strings snapped. Mr. and Mrs. Tollefsen played the composition by Felix Deyo, a sonata for violin and piano, in D minor, op. 2 (first time in public), which sounded well in their hands, and it was given an artistic production. It follows in well-trodden paths, with excellent

thematic and technical treatment. Mrs. Tollefsen played the accompaniments for the violin and cello solos sympathetically and expressively.

Reiner an Inspired Conductor

With each succeeding program, the Cincinnati Symphony Orchestra, under the inspired baton of Fritz Reiner, seems to scale new artistic heights. The people of Cincinnati have watched with exceeding interest the progress of this fine organization and have been most gratified with the results obtained under the leadership of its conductor.

After a holiday pause, the orchestra played its sixth program of the season at Emery Auditorium, and the hall was filled to capacity with an audience which came with renewed and even increased enthusiasm. The orchestra played with unusual spirit and verve, which was reflected in the spontaneous expression of appreciation by the audience. The orchestra was entirely responsive to the wishes of the conductor and the audience was thoroughly in rapport.

Paul Kochanski, a violinist new to Cincinnati, won the audience through his musicianly interpretation of the Vi-



FRITZ REINER

valdi concerto in A minor. The entire program, both in selection of works and in performance, was satisfying from an artistic standpoint. Mr. Reiner shows the utmost care in building a program as well as in painstaking preparation for its presentation. He has proved himself to be an orchestral leader of the first rank and is bringing the Cincinnati Orchestra to an enviable position in the symphonic world. As the season progresses he shows a firmer grip upon the resources at his command and a greater individual understanding of the organization. The orchestra is thoroughly drilled, yet in the final test, its performance is far from mechanical. Technical precision is but a means to an end. Mr. Reiner inspires his orchestra, and his masterly readings bring it to great artistic heights. He has earned the respect and admiration of his audiences and the splendid work done so far augurs well for the future of the Cincinnati Symphony Orchestra under Fritz Reiner's leadership. B.

Tea In Honor of Cadman

Nelle Richmond Eberhart gave a tea for Charles Wakefield Cadman and Princess Tsianina during their recent visit to New York. In spite of a changed date and five important competing concerts, a congenial crowd gathered to greet the composer and singer and, incidentally, to say good-by to A. Walter Kramer on the eve of his departure for Europe.

There was a short musical program of Cadman compositions. The composer played his *Wolf Dance*, *The Desert's Dusty Face*, and the second movement of his sonata in A major. Helen Greyce, soprano, sang *The Geranium Bloom*, *He Who Moves in the Dew*, and *Welcome, Sweet Wind*. Constance Eberhart gave *A Cry at Dawn*; this song, not Indian in character, was composed, but the day before for the Princess and hastily prepared by Miss Eberhart as a surprise for the guests.

Doree Operalogs on the Road

The Doree Operalogs Company, which has been appearing in Memphis, New Orleans, Chicago and now in California, is meeting everywhere with much success. Margery Morrison, who is at the head of the company, is well known to professional musicians as an operatic coach and accompanist with studios in New York City. She studied repertory under Giraudet, Cottone, and with artists from the Metro-

politan Opera Company. She was associated with Romualdo Sapiro and Max Bendix and was assistant conductor for the Milton Aborn productions of the *Bohemian Girl* and *Faust*. During the war Miss Morrison was in vaudeville overseas and later was stage pianist with an operatic act on the Loewe circuit. Last year she appeared with the Schubert Vaudeville, and this entire season she is with the Doree Operalogs. She also gives operalogs of her own, playing the scores and paraphrasing the stories in dramatic sequence and tempo. She specializes in auditions and operatic coaching, where her professional knowledge of French, English, Italian and German repertory is a great help to the many artists who call on her services.

Recital for MacDowell Colony Fund

Ethel Grow, contralto, announces a recital to be given under the auspices of the Washington Heights Musical Club at the Plaza on the evening of January 30; the entire proceeds of which are to go to the MacDowell Colony Fund. This is a most worthy and important work, and this recital should not only be largely attended by people who profess to have an interest in American music (and a good many merely pretend), but should also lead other artists to follow Miss Grow's example. The entire proceeds are to go to the MacDowell Colony without any deductions, which is a point to be considered by those who give benefits. It is not always the case by any means, and in some cases by the time "expenses" are paid there is nothing left.

Miss Grow's highly interesting program is given in another column. There are several American works on the program, among them the aria, *Cleopatra's Death*, by Henry



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ETHEL GROW

Holden Huss, which was sung by Miss Grow on her all-American program not long ago, and is now repeated by request. Also there are three exquisite songs by Florent Schmitt which are sung so seldom in New York (if they are ever sung in New York) that they are novelties. A new song by Jane Cathcart will also be heard on this occasion, *There is no Friend Like an Old Friend*.

Cecil Arden on Tour

Mr. Gatti-Casazza has granted Cecil Arden a month's leave of absence during which she will fill a limited number of concert engagements in the West. Miss Arden has already contracted for eleven concerts which will take her as far as Oregon. En route she will be heard in Denver. This tour will be Miss Arden's first appearance in the West.

At a recent Sunday night opera concert at the Metropolitan Opera House, Cecil Arden sang for the first time in America an aria from Puccini's *Edgar*, arranged and orchestrated for her by Buzzi-Peccia, Miss Arden's teacher.

Claussen Wins Reading by "Superb Singing"

"Critical Audience is Won by Superb Singing of Claussen," was the heading that appeared in the Reading Herald-Telegram after that artist had appeared there in concert on January 4. And to quote Dr. Walter Heaton, the well known music editor of that paper: "She proved once again that she is one of the few singers now before the public who are deeply interesting throughout a whole recital."

Macbeth Sings In Boston

The repertory of the Chicago Civic Opera Company at Boston includes only one coloratura opera, *Rigoletto*, and in this Miss Macbeth appears as Gilda.



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Lucy Gates Opens Avalon Theater

On January 6, Lucy Gates opened the new Avalon Theater at Grand Junction, Colo., one of the finest auditoriums so far built in the West, and which will permanently place this rising Rocky Mountain city on the musical and theatrical map as a stopping place en route to the Pacific Coast. This opening recalls others in which the brilliant American soprano has had a hand. Only recently she opened a new and very beautiful theater in Provo, Utah, and on her last tour in the East just before Christmas, Miss Gates opened the smart series of morning musicales now a feature of the millionaire "main line" out of Philadelphia—at Overbrook's new Green Hill Farms Hotel. Also in past seasons she opened the concerts at the Bellevue Stratford in Philadelphia and the Hotel Drake in Chicago. When it comes to an opening burst of glory—Lucy Gates can do much to supply it. That would seem to be fairly well recognized.

Scholarships at Institute of Musical Art

Frank Damrosch, director of the Institute of Musical Art, announces that, through the generosity of one of the trustees of the Institute, he is enabled to offer three free scholarships for the Special Course in Interpretation, beginning February 12, under the eminent pianist, Carl Friedberg. Candidates for these scholarships must be prepared to play either a concerto, one of Beethoven's last five sonatas, or one of the larger works by Schumann, Chopin or Brahms. The preliminary hearing will take place at the

Institute of Musical Art, 120 Claremont avenue (corner 122nd street), on Sunday, February 4, at 3 p. m. The selection of the three who are to receive the scholarships will be made by Mr. Friedberg personally, on Sunday, February 11, at 3 p. m., from the six best players selected at the preliminary hearing. Those who desire to compete for these scholarships should send their names and addresses to the secretary, 120 Claremont avenue, New York City.

PHILADELPHIA PLEASED WITH PERFORMANCE OF DIE WALKÜRE

Recital Notes

January 12, Philadelphia, Pa.—The Metropolitan Opera Company brought an excellent cast to Philadelphia for *Die Walküre*, January 9. Margaret Matzenauer appeared as Brünnhilde, Curt Taucher as Siegmund, Paul Bender as Hunding, Clarence Whitehill as Wotan, and Jeanne Gordon as Fricka. Elizabeth Rethberg, who created such a favorable impression in *Die Rosenkavalier*, portrayed Sieglinde. The octet of Valkyries was also fine and Artur Bodanzky conducted with assurance.

Frances Nash, pianist, and Elizabeth Hood Latta, mezzo soprano, gave a joint recital at the Plays and Players Club, January 10, on the Artist Series arranged by the Pennsylvania Federation of Music Clubs. Miss Nash included in her program the Prelude, Chorale and Fugue of César Franck, four Chopin etudes, three compositions by Debussy,

an etude by Saint-Saëns and two Liszt numbers. Miss Latta began her group of American songs with the *Mansion of Peace*, by Webbe. Among the other numbers were *The Last Hour* and *Swans* (Kramer) and songs by Carpenter and Gertrude Ross. Agnes Clune Quinlan was Miss Latta's able accompanist.

Renee Chemet, violinist, who gave recital January 11, in the foyer of the Academy of Music, greatly pleased her audience by her technic and interpretation. M. M. C.

Corigliano with City Symphony

John Corigliano, violinist, was the soloist with the City Symphony Orchestra on December 31 at the Century Theater and made an excellent impression. He offered Lalo's *Symphonie Espagnol*, displaying a fine tone, musicianship, great freedom of technic and vigor. He played with sympathetic understanding of the music, delicate gradation of tone and color, and no visible effort even in the most difficult passages.

The Times says: "He was generously applauded." The American: "Lalo's Spanish Symphony introduced John Corigliano, a talented violinist from Italy, who put skill and spirit into the solo part." The Herald: "He gave an able and finished performance... played with finesse and delicacy of touch. His technic was flawless and at the same time his performance did not lack color and warmth." The World: "He showed excellent lyric quality... his cantilena passages were full of light, fragile beauty, and his general reading of the work, while in no place passionate, was generally colorful and all of it lovely."



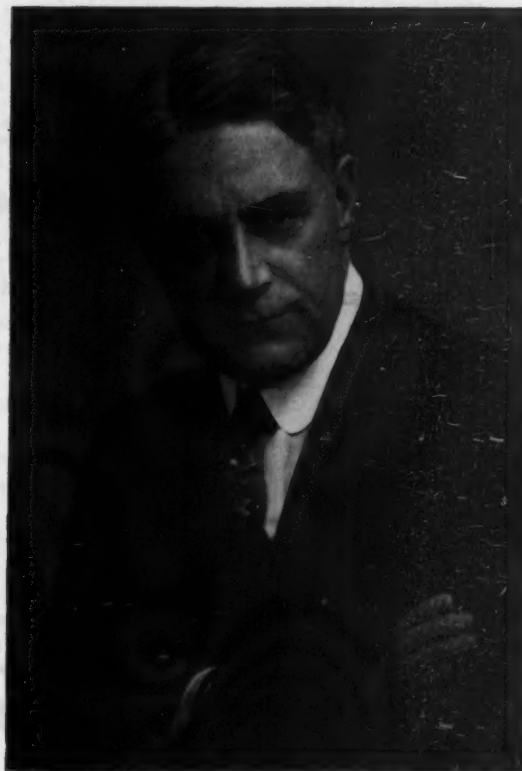
TOM WILLIAMS
Baritone

What the New York Papers Said of Tom WILLIAMS, Baritone,

Artist
Pupil
of

George FERGUSON,

In His New York Debut at
TOWN HALL, JANUARY 10, 1923



GEORGE FERGUSON

Mr. Williams' pleasing voice gratified a goodly number of friends.—*Sun*.

He had a command of considerable expression.—*Tribune*.

A large audience heard and liked him.—*The World*.

His voice is a sympathetic, resonant and flexible baritone. He has good method, style and powers of expression. Besides these, he possesses a defined dramatic sense which significantly prompts his interpretations.—*The American*.

He knows how to make the best of several good qualities. He has skilful phrasing and sang several French airs with much style and finish. In addition he has a good deal of dramatic power and feeling

under intelligent control which added much to the enjoyment of his recital.—*The Herald*.

Chausson's *La Caravane* was sung with variety of tonal shading and provided the singer with an opportunity to display the wide range of full tones at his disposal. His enunciation was clear in all of his songs and the response of the audience was enthusiastic.—*Times*.

Tom Williams, the Welsh baritone, scored a genuine success at his first recital here, before a well filled auditorium in the Town Hall last evening. The artist's voice which in the beginning sounded somewhat throaty became in the course of the evening free and most effective. The singer understands how to use his agreeable, rich, high baritone voice with

remarkable effect and artistic worth; and a big interpretive talent as well as a very decided feeling for style are further valuable assets of his art. The singer's good diction and plastic declamation were everywhere in evidence.—Translation from the *New Yorker Staats-Zeitung*.

Tom Williams, a baritone of engaging presence and splendid natural and acquired gifts, pleased a fine audience at Town Hall last evening with notably fine singing of an interesting (if not too long) program. Italian, French, German, Russian, English and Welsh songs were included in his generous list, and he sang them all with such musical, dictional and scholarly excellence as to make the ominously long program seem short to his delighted hearers.—*Morning Telegraph*.

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CHICAGO OPERA

(Continued from Page 5).

admirers were on hand to give her a fitting appreciation of her work by applauding her vociferously whenever an opportunity presented itself. Galli-Curci will come back next season to Chicago with the Opera and will remain with the company as long as she desires. She is a big magnet and had Chicagoans at her feet this season as ever before. Tito Schipa sang beautifully the role of Germont; likewise, Rimini, that of the father.

SNOW MAIDEN, JANUARY 14 (MATINEE).

On Sunday afternoon the Snow Maiden had its sixth hearing of the season, proving the most popular novelty ever presented by the Chicago Opera. The same cast heard at all the previous performances was found at its very best and Hageman conducted with verve and precision.

CARMEN, JANUARY 15.

The last week of the season brought sold-out houses for every performance, beginning with that of Carmen on Monday with Garden in the title role, Crimi doing exceptionally excellent work as Don Jose (some of his best this season), Baklanoff again as the Treador, and Mary McCormic as Micaela. To complete the array of artists, Giorgio Polacco was at the conductor's desk.

LA FORZA DEL DESTINO, JANUARY 16.

The second and last performance of La Forza del Destino given with the same cast heard previously was a vast improvement, as all the singers were at their very best, and again Raisa scored a huge success as Donna Leonora, one of the best roles in her extensive repertory. Giulio Crimi, who appeared the night before as Jose in Carmen, showed no signs of fatigue, and, on the contrary, sang even with greater beauty of tone than on first acquaintance in the part of Don Alvaro. Rimini was a well voiced and well dressed Don Carlo. Panizza conducted.

MARTHA, JANUARY 17.

On second hearing this season Martha impressed even more favorably, as the artists, orchestra and chorus were in fine unison and the performance moved smoothly under the able guidance of Conductor Hageman.

TOSCA, JANUARY 18.

Mary Garden, Giulio Crimi, Georges Baklanoff and Vittorio Trevisan were again the stars in Tosca and had the splendid assistance of Maestro Panizza, who conducted.

GALA NIGHT, JANUARY 19.

The guarantors of the Chicago Civic Opera Company were the guests at a gala performance that enlisted the services of nearly all the stars and other singers of the company, while the four conductors performed. The performance was listened to by one of the most distinguished audiences of the season and the guarantors filled the Auditorium from pit to dome. The first act of Pagliacci, with Giacomo Rimini appearing as Tonio, Mary McCormic as Nedda and Forrest Lamont as Canio, opened auspiciously



MARY McCORMIC, CHARLES MARSHALL AND
EDOUARD COTREUIL

as Snow Bird, the Hermit and a Tartar Chieftain, respectively, in Snow Bird, the new one-act opera in English, the libretto and score of which are by Theodore Stearns, and which was produced by the Chicago Civic Opera Company, January 13, 1923.

the festivities. Hageman conducted. Raisa and Marshall triumphed in the succeeding act, which was that of the Nile scene of Aida, in which, besides those two stars, were heard Formichi as Amonasro, Maria Claessens as Amneris, and Edouard Cotreuil as Ramfis. Panizza conducted. The third act was made up of the second scene of L'Amore dei Tre Re, with Mary Garden in her famous portrayal of Fiora. The star was ably seconded by Giulio Crimi and Baklanoff. Polacco conducted.

After this act President Insull made a speech, which, in part will be found in another part of this issue. The prison scene of Mefistofele was the next offering, which brought forth Edith Mason as Margaret. For partners she had Minghetti as Faust, and Steschenko as Mefistofele. Cimini conducted. The last act of Die Walküre with the popular Cyrena Van Gordon as Brünnhilde and Georges Baklanoff as Wotan and Polacco at the conductor's desk, concluded a very enjoyable, if too long, entertainment.

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

Zuro Grand Opera Company (Details of contest in MUSICAL COURIER for January 25)—\$100, \$75, \$50 and \$25 for the designs of settings for any one of the following operas: Aida, Carmen, Faust, Rigolotto. Contest ends April 15. Opera Design Contest, Carona Mundi, Inc., 312 West Fifty-fourth street, New York.

American Academy in Rome (details in issue January 4)—Fellowship in Musical Composition open to unmarried men who are citizens of the United States. Applications will be received until March 1. Roscoe Guernsey, executive secretary, American Academy in Rome, 101 Park avenue, New York.

Institute of Musical Art (details in issue January 25)—Three free scholarships for the special course in interpretation, beginning February 12, under Carl Friedberg. Preliminary hearing at the Institute of Musical Art, 120 Claremont avenue, New York, on February 4 at 3:00 p. m.

THE JEWESS, JANUARY 20 (MATINEE).

At the last matinee of the present season, Rosa Raisa said au revoir to her Chicago public as Rachel in Halevy's opera La Juive. As also announced elsewhere in this paper, Rosa Raisa was the first singer re-engaged by the Chicago Opera by President Insull. Charles Marshall repeated his big success as Eleazar and the balance of the cast performed well under the efficient baton of Panizza.

CARMEN, JANUARY 20 (EVENING).

The 1922-23 Chicago Civic Opera season came to a happy close with a fine performance of Carmen, with Mary Garden in the title role and the cast including also Giulio Crimi as Don Jose, a role in which he has won wide recognition in this city; Mary McCormic, as Micaela; Georges Baklanoff, as Escamillo, and Polacco conducting.

May the company be as successful in the East as it has been here is the wish of this reporter! RENE DEVRIES.

Isa Kremer's Fifth Recital

Isa Kremer will make her fifth appearance for the season at Carnegie Hall on Saturday evening, February 3.



Another Success!

A technique which should be a guide to many older than himself.—*New York Sun*.

Technical fluency, precision and clarity.—*New York American*.

A skillful, agile pianist.—*New York Tribune*.

A most interesting player.—*New York Evening Journal*.

Glorious playing.—*Morning Telegraph*.

Brightness and delicacy of touch.—*New York Times*.

Infused color and warmth into his themes.—*New York Herald*.

Musical swing, good phrasing and clean-cut technique.—*New York Staats-Zeitung*.

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6th Yearly New York Recital—Jan. 10, 1923

Activities of Several Carylna Pupils

Reports have recently been received of the great success in England, in concert and oratorio, of Lily Meagher, called in her native country the Irish Nightingale.

Miss Meagher, who studied in New York with Mme. Kathryn Carylna for several years, is under the management of Ibbs & Tillet of London, England, in which city



KATHRYN CARYLNA

she has already filled a number of engagements, as well as in Manchester and Liverpool where her beautiful singing of the soprano part in The Messiah has elicited unanimous praise from the critics and resulted in return engagements in both cities.

Other successful pupils of Mme. Carylna are Anita Whittaker, soprano, and Henrietta Brewster, mezzo, both engaged for a long period under the management of Henry Savage. The juvenile English soprano, Jessie Darvill, who began her vocal training just two years ago, and, under Mme. Carylna's instruction, has developed a voice of rare beauty and quality as well as range and power, made her first public appearance at the Sunday concert of the Catholic Club, New York, on December 8, when she aroused great interest and enthusiasm. Miss Darvill is but seventeen years of age. Other pupils of Mme. Carylna are active in the musical circles of many cities throughout the country and all express gratitude and appreciation for the great benefits derived from her instruction.

City Symphony to Give "Request" Program

For the "Pop" concert of January 28, at the Century Theater, Dirk Foch will present a "request" program. Request numbers may be sent to Arthur J. Gaines, manager of the City Symphony Orchestra, 17 East 42nd street. The program will be made up from the selections which receive the greatest number of requests. All requests must bear the name and address of the sender.

Sundelius "a Delight to Eye and Ear"

On November 21, Marie Sundelius sang Sophie in Strauss' Rosenkavalier with the Metropolitan Opera Company at the Academy of Music, Brooklyn. After her performance, W. H. Humiston, the music editor of the Eagle, wrote as follows about her appearance: "Mme. Sundelius,

as Sophie, Fininal's daughter, was a delight to eye and ear. Her rejection of the unwelcome advances of the Baron Ochs, her love at first sight of the gallant and cavalierly Octavian, all the details of her acting were most praiseworthy, and her lovely voice added to the effectiveness of the part."

On November 26, Mme. Sundelius sang for the Verdandi Swedish Male Chorus, of Providence, R. I.; on December 3, she appeared in Hartford, Conn., and six days later in Brooklyn in recital.

ST. LOUIS HEARS THIBAUD WITH ORCHESTRA

Other Local Happenings

St. Louis, Mo., January 4.—St. Louis has heard numerous college glees the last week, having had visits from the glee, banjo, and mandolin clubs of both Yale and Cornell Universities.

Jacques Thibaud appeared as soloist with the St. Louis Symphony Orchestra, December 31. Assistant conductor Frederick Fischer has wielded the baton at the last three Sunday afternoon popular concerts of the orchestra, since Rudolph Ganz has been out of town filling concert engagements.

More and more interest is attracted throughout the United States to the broadcasting of the Saturday evening concerts of the Symphony Orchestra. Letters are coming in by the hundreds to S. E. Macmillan, manager of the orchestra, as well as to the radio editor of the Post-Dispatch (the newspaper owning Station K.S.D.) An interesting group was received following the recent appearance of Olga Samaroff, Pianist. One of these was from the Republic of Honduras, Central America, another from the far northwest headquarters of the Canadian Mounted Police, and the third from a ship at sea, 1,250 miles west of San Francisco. These three letters were dated the same day and were from music lovers who had not been able to hear the best music for months.

A radio feat which attracted wide attention in this city was the broadcasting of the midnight mass from the century-old St. Louis Cathedral, on Christmas Eve. This was accomplished by Station K.S.D. of the St. Louis Post-Dispatch and the entire service was received with the utmost clarity. George Cibulka, choir master and organist, directed the musical part of the mass. The soloists were Clarence Bloemker, Chas. Blume and Alice Murphy. It is said that this was the first time in history that a mass has been broadcasted by radio and the interest aroused among both churchmen and music lovers is great.

St. Louis is getting ready for next summer's season of light opera by organizing an operatic choral school which will open a few days. The applications to this school have to undergo a severe series of try-outs. V.A.L.J.

Mr. and Mrs. David Mannes Hold Reception

Mr. and Mrs. David Mannes held a reception in honor of Mr. and Mrs. Artur Schnabel in the concert hall of the David Mannes Music School, 157 East Seventy-fourth street, on Saturday afternoon, January 13. Preceding the reception Mrs. Schnabel entertained the large assemblage with a group of six Schubert songs, accompanied by Mr. Schnabel. In the interpretation of these songs, Mrs. Schnabel thrilled all present. She is an artist of unusual attainments. The auditorium was packed to capacity by people of prominence. Following the musical program, Mr. and Mrs. Mannes introduced all present to the artist couple. Refreshments were served.

Eugene Rowland Pleases at Debut

Engene Rowland's well chosen program gave pleasure to a capacity house at Carnegie Hall, January 3, at which time the tenor made his initial New York appearance. Among other numbers were La Donna e Mobile, from



MARGUERITE MONNOT.

This photograph of the remarkable young French virtuoso pianist, who will tour America next season, has just been received in America by the composer, Eugen Putnam, to whom it is autographed. Mme. Monnot will use a number of compositions by American composers on her tour, including works by Eugen Putnam, Harold Henry and MacDowell. During the present season she has scored much success with Putnam's Quill Dance, which she has played in nearly all the larger cities of France and Spain. She is a pupil of Cortot and Saint-Saëns and is now coaching with Harold Henry in Paris, preparing for her initial recital in America next fall. Mme. Monnot was a pianist and composer at the age of three and a half. At four and a half she made her debut in Paris, playing the pieces she knew in any key called for by the audience. Nothing is technically too difficult for her. All this is vouched for by Eugen Putnam, who spent a week at her home in France last summer.

Rigoletto (done with fine humor), and MacMurrough's Macushla, to which Mr. Rowland brought a striking individuality. This was followed by Love Sends a Little Gift of Roses, a ballad which has attained unusual popularity. The audience was so pleased with this number that the singer had difficulty to get away from the insistent applause.

Lecture on Musical Re-Education

Harriet A. Seymour's personality and keen sense of fun made her lecture on Musical Re-Education a thoroughly delightful affair. It was given January 9 at the Seymour School, at 57 West Forty-eighth street, and attracted a good sized audience. Mrs. Seymour began by saying that people were usually surprised at the simplicity of her methods, but that she believed in having children absorb a few fundamentals rather than overcrowd their minds with intricate information too soon forgotten. She approved of more music for the many rather than a great deal for those who have unusual talent. Music should be utilized as an "oiling process" and proper stress laid on intelligent listening. She maintains that average pupils are discouraged through too abstract and technical training; they are taught performing only as a stunt. As she so aptly expressed it, her ideal is to get pupils swimming in music like fish in water. To illustrate the advantage of really learning music as a new language, she told about a child who was so successful in playing at a recital that he was seized with a terror lest playing Bach should spoil his touch for jazz.

The following sequence was recommended for a performer: (1) Silence, (2) listening, (3) thinking, (4) playing. The aim is to teach a composition to the child's mind and not to his fingers. She told of different devices through which the pupils learn to feel rhythm and different ways to make them "realize" a melody, such as marking up and down motion on the board, locating important melody-notes within the scale, and humming "home tones" to develop cadence sense. Several original melodies that pupils have written to little poems of their own making illustrated the development of creative sympathy. She deplored the lack of real harmonic instinct in many conservatory graduates and said they had been taught to write and not to listen. Singing fundamentals to chords played on the piano was advocated. At children's parties they are flooded with volunteer performers who are not afraid because they are so sure of their foundation. Transposition is a simple matter for them, and many love to improvise in public.

At the close of the talk Mrs. Seymour played several selections in a very pleasing way.

Baritone Land Heard as Accompanist

Harold Land, baritone, accompanied Henriette Bagger, Danish contralto, in a recital over the Tarrytown Radio, Saturday evening, January 6. The program ranged from Pergolesi to modern American composers, but by far the most interesting songs were several by Boerresen, which Miss Bagger sang in her native Danish. Mr. Land made some explanatory remarks about these songs to the great invisible army of listeners. His splendid accompaniments have added much to his musical stature. As the services at St. Thomas' (Fifth Avenue) are broadcasted every Sunday by WJZ, the baritone has been heard throughout the country by vast audiences, and the reports have been most gratifying.

Allen McQuhae commended for smooth tone production and clear diction.

ALLEN McQUHAE, whose recent successful New York recital in the Town Hall was highly commended by the daily newspapers, is a pupil of

Felix Hughes

Two qualities of excellence commented upon were Mr. McQuhae's smooth tone production and clear diction.

The Herald writes that "his voice is now more evenly produced and his methods of interpretation are more polished. He was a good second in quality of voice, style and clearness of diction to John McCormack. An Irish folk song which he sang, with irresistible enunciation, feeling and style and had to repeat, was A Ballynure Ballad."

According to the World "his singing was marked by an excellent legato, perfect diction and restraint. Mr. McQuhae's voice is exceptionally pure and resonant in quality."

The Globe speaks of the "abundant technical skill and fine dignity and purity of style" with which he delivered a group of Handel songs and mentions it as "one of the most enjoyable song recitals the season has brought in its course."

The Journal credits the tenor with "an excellent legato style," a voice that is "clear, smooth, and even" and "almost perfect diction."

Mr. Hughes' studio is at 50 West 67th Street, New York City. The telephone number is Columbus 1405.

BERLIN CONCERTS

Week of December 18

MARCELLA ROESELER—GEORG LIEBLING.

The excellent and charming soprano of the Volksoper, Marcella Roeseler, gave a recital in conjunction with Georg Liebling, composer-pianist, whose songs formed the major and most interesting part of the program. These songs are imbued with the spirit of German romanticism and are the product of an extremely sensitive and tasteful musician, with a highly developed feeling for lyric poetry. Miss Roeseler, whose lovely, clear soprano has been praised in these pages before, succeeded in getting an enthusiastic response from the audience. She also sang songs by Mozart, Korngold and Strauss. Mr. Liebling, who has made a brilliant career as a pianist, played the accompaniments of his own songs with fine artistry and shared the honors of the evening. It is worth noting that Miss Roeseler will soon be heard in America, as a member of the German opera troupe under the direction of Georg Hartmann. C.S.

ILSE VEDA DUTTLINGER.

A young American violinist, Ilse Veda Duttlinger, who began her career here in Germany in the early years of the war, has reappeared in Berlin for the first time, and her program, including the Devil's Trill sonata of Tartini and the Dohnányi concerto shows that her ambitions are high. She is a sympathetic artist, though nervousness prevented her from giving her best at this debut. Commendable is her desire to give something new and unhackneyed. Thus she played for the first time in Berlin a romanza and a scherzo by Sverre Jordan, a Norwegian composer, and a MS. sonata for violin and piano by B. Namtos, in which she had the able support of Waldemar Liachowsky. Neither of the new works, however, aroused particular interest.

A. P. Q.

EDWARD WEISS.

The third of the five piano recitals of Edward Weiss, one of the most ambitious of the younger Americans, was a Liszt evening, which included, very appropriately, the rarely heard Christmas Tree, a set of twelve effective little pieces, three Valse oubliées, and the B minor sonata, by the spirited rendition of which he achieved a fine success.

HYMAN ROVINSKY.

Hyman Rovinsky, though a product of America, is decidedly a pianist of the poetic type, who errs rather on the side of too great delicacy than on that of forceful abandon, which one would expect of a "young" continent. The moderns are thus far his most grateful field, and his playing of Debussy is much nearer the ideal than anything else he does. For Bartok (Allegro barbaro) he does not muster sufficient uncouth strength. His Liszt sonata brought him most applause; it was colorful and romantic—even sentimental—to a degree. All in all an artist of the utmost earnestness and one who has the courage of his convictions. His technic is, of course, above reproach. C.S.

CHARLES NAEGELE.

The latest addition to the ranks of American pianists concertizing in Europe is Charles Naegele, who has recently been working with Artur Schnabel in Berlin. His first Berlin program, after the model of his master, consisted of three large works—César Franck's Prelude, Chorale and Fugue, Chopin's B minor sonata, and the Symphonic Etudes of Schumann. Mr. Naegele has besides an adequate technical equipment, a vigorous, incisive style and a strong rhythmic and formal sense that carries his message and maintains interest throughout. He is moreover not without originality and sense of fantasy, which as he gains a greater deliberateness, will give his playing distinction and a character of its own. He is a young artist of considerable accomplishment and of still greater promise. C.S.

Alice Louise Mertens Sings in Leonia, N. J.

Alice Louise Mertens, contralto, presented her own original lecture-recital of Music of the Orient by Oriental and Occidental Composers, at the Women's Club of Leonia, N. J., on January 16. With Gladys Grove at the piano, Miss Mertens delighted the audience with her singing, revealing a voice of fine caliber and a knowledge of interpretation that made her work at all times delightful. The program follows:

Oriental Music in Its Original Form—
Raga Basantabaha (India) Piano Solo.
Durwan's Song. Song of Hindoo Ploughmen.....Arr. Bantock
Snake Charmer's Song (India) Piano.....Arr. Bantock
Songs of Egypt.....Granville Bantock
La Illa Ha Illi Allah (There is no Deity but God), Dervish Song
The Unutterable.
The Lament of Isis
Songs of Persia.....Granville Bantock
In the Harem.
Drinking Song.
For piano—
Chant en l'Honneur.....Rifet Bey
Written for Ghazi Osman Pascha
Dramatic Dances of the Orient.....Granville Bantock
Snake Dance.
Dance of the Cymbals. Gladys Grove
Syria and Persia—
Syrian Lullaby (folk song).....Arr. Bantock
The Nautch Girl (Songs of India).....Granville Bantock
Japanese Folk Songs (Sung in Japanese).....Arr. Kosak Yamada
Counting Song, Buddhist Chant, Flower Song, Cradle Song
Song of the Pleasure Seekers
Watching.....Bainbridge Crist
From Drolleries from an Oriental Doll's House
Chinese Mother Goose Rhymes.....Arr. Bainbridge Crist
Translation by Prof. Isaac T. Headland
Lady Bug, What the Old Cow Said, The Mouse, Of What
Use Is a Girl, Pat-a-Cake, The Old Woman.

Faculty of Logan Conservatory Listed

The object of the Logan Conservatory of Music, founded by three well known musicians of Philadelphia, is to teach the art and science of music and its related branches, in the most thorough and comprehensive manner, and to develop in its students the highest respect for an appreciation of the art of music. All teaching, in all branches, is under the personal supervision of the directors, Harry Aleinikoff, head of the violin department; Josef Wissow, head of the piano department, and Jacob Gessel, cellist, who is also the managing director of the conservatory. Other members of the faculty include: piano—Anna Newhoff, Lewis Brown, Eleanor Hughes, Fannie Friedman, Josef Schribman, Rosalie

Cohen and S. S. Karr; violin—Esther Aleinikoff, Aaron Molind and Hyman Bassofsky; voice—Berta Levin; musical science and history—Jacob Gessel; harmony and composition—Rosalie Cohen; clarinet and saxophone—A. Belov. Other brass and wood-wind instruments are taught by members of the Philadelphia Orchestra.

Suzanne Gallien's Success at Hotel Plaza

Suzanne Gallien, French mezzo-contralto, made her New York debut at the Hotel Plaza on December 15, in a performance that accounted for her great success abroad. Not only is her charming voice a delight to her hearers, but she also possesses the power of emotional expression and gesticulation.

Her program was largely taken up by a presentation of La Chouanne, an opera in one act, by Edmond Missa, produced in this country for the first time. The story concerns a young Brittany girl, Jennine, whose family belongs to les



SUZANNE GALLIEN

Chouannes, a political party of the times. Her suitor, she believes, is a Republican spy and, to prove the truth of her suspicions, pretends that she loves him. He confesses that he is a Republican officer and is to give a signal to the troops to destroy the town and its inhabitants. She stabs him, but upon seeing him near death, repents of her deed as she realizes that her love for him is after all not a pretense. To atone for her act she promises to give the signal for him, and herself dies as the Republican soldiers storm the little Breton village.

Mme. Gallien was ably assisted by Ulysses Paquin, baritone, in this splendid performance which will long remain in the memory of those privileged to see it. Mme. Gallien, in addition to the opera, sang several difficult solos which were warmly received. She is at present organizing a school of diction and voice-production in New York. It is believed that she will later make a tour of the Canadian Northwest with her company.

Erna Cavalle Appearances

Among the programs given recently by Erna Cavalle, soprano, was one at the Ampico studios on Thursday evening, January 4. Songs by Rachmaninoff, Ganz, Wolf and Strauss were sung feelingly and with beautiful tone, while American composers were represented by Hageman, La Forge, Cadman and Gertrude Ross, all well interpreted. Between groups Dr. Sigmund Spaeth spoke informally and interestingly on The Rule of Three in Music.

Miss Cavalle was soloist at a reception held Saturday afternoon, January 6, at the home of Mrs. Homer Wessel on Park avenue. The guests included a number of well known musicians, who expressed their appreciation of the lovely quality of Miss Cavalle's voice. Pauline Arnoux MacArthur, author of The Apocalypse, poured tea.

May Peterson On Tour

May Peterson, soprano of the Metropolitan Opera Company, to prove that the thirteenth had no superstitions for her, purchased her tickets and Pullman reservations and started on her third concert tour of the Pacific Coast, which embraces thirteen recitals from Vancouver to Los Angeles.

"Thirteenth" and the Wolfsohn Bureau Artists

Superstitions applied to the thirteenth day of any month are universal the world over, yet Saturday, January 13, bowed over these superstitions as it pertains to the success of Wolfsohn Bureau artists, especially those who appeared in New York. First, Josef Hofmann gave a recital in Carnegie Hall with a program of "meat" for the exacting musicians, that was listened to and applauded by an audience of the usual Hofmann style. Better still, William J. Henderson of the New York Herald, reviewing the concert, to use his own words, "makes no hesitation in declaring that yesterday afternoon he heard the greatest piano recital within his recollection."

In the afternoon, at the Metropolitan Opera, in Manon, Lucrezia Bori and Mario Chamlee made another hit with a huge audience, and the critics as well. The writer in the Herald (January 14) had the following to say of these artists: "Miss Bori was again a joy to the eye, ear, and understanding, while Mr. Chamlee sang Des Grieux as he did before with beautiful tone and with a fervor which rose to its climax in Fuyez deuce image."

And then Paul Bender assumed for the first time here the role of Wotan at the opera that Saturday night, and he too, came in for his share of the unusual critical praise showered upon the Wolfsohn Musical Bureau artists for that day. The Herald said: "For once the landlord of Walhalla looked big enough to rule such an unruly company as the Norse gods. Mr. Bender's fine dramatic instinct and his ponderous voice were put to good use. There was an impressive dignity in his delineation of the emotions caused by the imperative demands of Fricka and indication of sorrow and hopelessness rather than futile anger. And in the whole impersonation there was a mastery of the union of human and godlike qualities in Wotan. Mr. Bender sang with artistic judgment and a respect for melodic character of Wagner's declamation too often neglected by German artists."

Elisabeth Rethberg sang the part of Sieglinde with her usual big success. "This young singer with a truly beautiful voice," says W. J. Henderson in a general review on singers, printed in the Herald of January 7, "has so much temperament. She has accomplished far more in her short period here by singing with discretion than if she had pushed her tones and transformed them into shrieks."

While Hofmann, Bori, Chamlee, Rethberg, and Bender were all to the front in the musical doings of New York, Albert Spalding was playing with the St. Louis Orchestra, Toscha Seidel with the Cleveland Orchestra, and Maria Ivogün was soloist in Chicago with the Chicago Orchestra.

Van Hoogstraten as Guest Conductor

Willem Van Hoogstraten will appear as guest conductor of the Philharmonic Orchestra on this evening and tomorrow afternoon at Carnegie Hall. His program includes Brahms' fourth symphony, the overture to Weber's Der Freischütz, Mozart's Eine kleine Nachtmusik, and Liszt's Hungarian rhapsody, No. 1.

Next Sunday at Carnegie Hall, Josef Stransky will make his last appearance of the season with the Philharmonic Orchestra in an all-Wagner program.

Noted Trio of Artists for King Olaf at Mt. Carmel

Grace Kerns, soprano; Judson House, tenor, and Fred Patton, baritone, have been engaged for a performance of Busch's King Olaf at Mt. Carmel, Pa., on May 14 next. At present the artists are all busy filling individual dates already announced.

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NEW YORK CONCERTS

FRIDAY, JANUARY 12

NEW YORK SYMPHONY

The New York Symphony Orchestra, under Albert Coates, guest conductor, offered another genuine treat at its Thursday and Friday concerts. To a large and enthusiastic audience Conductor Coates played the first movement and finale from the *Tsar Saltan* (Rimsky-Korsakoff), the prelude and finale from *Tristan* (Wagner) and Brahms' fourth symphony. Throughout the program the men showed an unusual interest in their work, at times playing as though greatly affected by the Britisher's personality.

NEW YORK TRIO AND FRED PATTON

The New York Trio—consisting of Clarence Adler, piano; Scipione Guidi, violin, and Cornelius Van Vliet, cello—and Fred Patton, baritone, were featured at the Morning Musicales of the Mundell Choral Club on Friday, January 12, in the Heights Casino, Brooklyn.

The New York Trio played with accustomed finish two groups, comprising *Allegro* from the trio in G major, Mozart; *adagio*, Haydn; *gavotte* from the trio in G major, Beethoven; *Gypsy Rondo*, Haydn; two Norwegian Dances, Grieg, and Spanish Dance by D'Arbos. Their artistic work, as always, elicited much sincere applause.

Mr. Patton was equally successful with his fine singing of *Let the Dreadful Engines* (Purcell), *Droop Not, Young Lover* (Handel), *I Am a Roamer Bold* (Mendelssohn), *Jester Song* (Bantock), *Israel* (Huhn), *The Floral Dance* (Moss), and *Promise Land* (Burleigh). The other soloist was Mrs. Frank H. Woodruff, Jr., soprano, who sang *Ah! Love But a Day* (Beach), *What's in the Air Today* (Eden), and *Rain* (Curran). Mrs. Wilhelmina Muller was the accompanist.

SATURDAY, JANUARY 13

ISADORA DUNCAN

Isadora Duncan, assisted by the Russian Symphony Orchestra, Modest Altschuler conductor, appeared again at Carnegie Hall on Saturday. Her audience was not as large as it was enthusiastic, but she seemed to please immensely with her numbers, judging by the applause. The program began with Tchaikovsky's 1812 overture played by the orchestra. Then followed Miss Duncan with Tchaikovsky's *Pathétique* Symphony. Later she gave Scriabin's scherzo (from first symphony) and Tchaikovsky's *Marche Slav*. The orchestra also played the *Idyll* from Scriabin's second symphony.

SUNDAY, JANUARY 14

NEW YORK PHILHARMONIC

The particular feature of the fifth of the Philharmonic Orchestra series given at Carnegie Hall was the Anniversary Overture by the American composer, Charles W. Chadwick. Mr. Chadwick was present and both he and Henry Hadley, the conductor, received much sincere applause from the large audience. As a composition, the overture has won much favorable comment. It is wrought with considerable skill and much sound musicianship. He has also created many beautiful themes of pure lyrical quality, which were noticeably fine, and many authorities agree that there is

little about the score that is familiar in character of former works from Mr. Chadwick's pen.

This overture was written to mark the twenty-fifth year of Mr. Chadwick's directorship of the New England Conservatory. The premiere took place last June at the Norfolk Festival.

The familiar Tchaikovsky fourth symphony was given a splendid reading by Mr. Hadley and his musicians. It appeared to many in the vast audience that Mr. Hadley had never conducted with more verve or precision than on Sunday. Saint-Saëns' *Animal Carnival* was heard again, with Kurt Schindler and Mr. Marshall playing the piano solos. The program closed with the finale to *Die Meistersinger*.

CITY SYMPHONY: WILLIAM DURIEUX, SOLOIST

On Sunday afternoon, January 14, the sixth "pop" concert of the City Symphony Orchestra was held under the direction of Dirk Foch at the Century Theater. Despite the heavy snow storm a large audience was on hand and apparently enjoyed to the utmost every number on the program. The soloist was William Durieux, first cellist of the orchestra, who played Boellmann's symphonic variations for cello and orchestra. The purely orchestral part of the program included Smetna's overture to *The Bartered Bride*, two Hungarian Dances by Brahms and Rimsky-Korsakoff's symphonic suite, *Scheherazade*.

MONDAY, JANUARY 15

ISADORA DUNCAN

It was, perhaps, her American farewell which Isadora Duncan danced at Carnegie Hall on Monday evening, January 15, before an enthusiastic audience. Assisted by a symphony orchestra, Modest Altschuler, conductor, the famous dancer gave a program made up almost entirely of compositions by Wagner, the two exceptions being the six waltzes of Brahms and the Schubert *Marche Militaire*. This last was one of the best things she did. Her clamorous audience crowded to the platform at the close with insistent calls for a speech. She was finally prevailed upon to say a few words, although she said she would not dare to make a real speech, for Mr. Hurok, her manager, had put it into her contract that if she made speeches she would receive no money and as money was necessary for obvious reasons, she would have to forego that pleasure, though, she said, "I am dying to make a speech."

"We thought Miss Duncan most expressive when she danced the slow 'Tristan and Isolde' number, although her friendly audience expressed approval for all," declared the Journal.

MARIUS FRANCOIS GAILLARD

Marius Francois Gaillard, twenty-two year old French composer-pianist, who played the accompaniments of some of his songs at a recent concert of the International Composers' Guild, gave a recital at the Knabe Studios on the evening of January 15 before a distinguished audience of invited guests. Mr. Gaillard began his program with works of Daquin, Mozart and Chopin without demonstrating any great sympathy for this "old stuff," but when he reached the new Brazilian Scenes of Darius Milhaud it was another story, and his transcendental technic and sympathetic modernistic interpretative powers came to the foreground and

delighted his hearers, who manifested their approval by means of hearty applause.

Mr. Gaillard followed with a group of his own compositions, extremely subtle tone paintings, colorful, filled with delicate nuances and elusive harmonies and a certain technical exquisiteness that gave high promise for this young Frenchman. His final group consisted entirely of Debussy works, and in these he showed himself to be a past master of esoteric modern classicism. He played them with modesty, with no effort to draw attention to himself at the expense of the music. His tone, soft and sonorous, loud and brilliant, by turns, and the sparkle and glitter of his passage work, lent the music great charm.

Mr. Gaillard has just completed a long tour in South America to which country he returns for another long tour next season. He will also next season give a number of concerts in the United States.

RAYMOND HAVENS

The program given by Raymond Havens, pianist, at Town Hall Monday afternoon was of special interest in that it contained several worth-while numbers that are little heard. Beginning with a musicianly reading of the Vivaldi concerto in D minor (transcribed by J. S. Bach), about which there is considerable discussion as to the real composer, he followed with three preludes on Gregorian melodies. These melodies have been richly and skillfully harmonized by the Italian composer, Respighi, and were played with understanding. A Hill Tune, by Arnold Bax, was in lighter vein, also modern though not eccentric, and with a pleasing melody. The remainder of Mr. Havens' program consisted of such standard works as the Beethoven *Appassionata* sonata, a group of Chopin—a waltz, a berceuse and an etude—and the Liszt sixth rhapsody. He played the Beethoven sonata with sincere musical feeling, careful phrasing and regard for details and thoughtful interpretation. He has an adequate technic and good tone quality. The Liszt rhapsody, while lacking somewhat in power and brilliancy, revealed a facile technic and flexibility of wrist, and it delighted his audience immensely. Mr. Havens is modest in manner and has considerable of artistic value to offer.

It is not customary nowadays for a soloist to break into a well built program with encores, these being left until the end. Mr. Havens did insert an encore, after the sonata, but he had the good taste to use a Chopin nocturne, leading into the group of Chopin which followed. His audience was enthusiastic and called for a number of encores at the close of the program.

Deems Taylor wrote in the World: "Mr. Havens' range of tone color is only moderate, and his playing, even at its most emphatic, wants power, but within these well-defined limitations he is an interesting player, with a competent technic and an intelligent approach to his subject matter." The Herald reviewer commented: "There was delicacy of touch, a facile and accurate technic which at times developed real power, and a sincerity of style which proved valuable assets to the enjoyment of his art."

CLARA CLEMENS

Those who have let the dust collect on their volumes of classics must surely have hastened from Town Hall after Clara Clemens' song recital, January 15, to wield a Dustless Duster and renew old acquaintances. For this sincere and intelligent singer and her flawless accompanist, Ossip Gabrilowitsch, certainly demonstrated that Haydn, Schubert and Brahms still have power to illude. The naturally warm mezzo of Mme. Clemens has a kaleidoscopic way of reflecting the words of the text. One is reminded of Minsey and Peter Ibbetson's discovery of "dreaming true." Some few artists seem to have the secret of "singing true" and part of the formula may be "lying flat on your back, putting your hands behind your head, crossing your ankles and dreaming true," in order to enter into the composer's psychic presence. Add the ability to substantiate this captured spirit in tonal body and an ordinary program becomes a succession of distinct entities.

One of the most enticing of these was Haydn's *Mermaid Song*; its refrain of "Follow, Follow Me," being given with a great variety of shading and inflection. Mr. Gabrilowitsch, who has a perfect Haydn and Mozart technic, made this gleeful and gurgling accompaniment a thing of rare pleasure. His accompaniment to Schubert's *Gretchen* at the Spinning Wheel was wonderfully deft and dexterous, so perfectly spontaneous and complete in itself and yet meeting the demand of the voice part so exactly. Peter Cornelius, Monotone is best known of his songs in this country, although most of his works have been worn threadbare on the Continent. This and two others were offered by Mme. Clemens and The Violet was repeated. Five Brahms' numbers followed, the lilting rhythms of *On Sunday Morn*, and restrained ecstasy of *Thou Art My Glorious Queen*, provoking unusually enthusiastic applause.

The two songs by Gabrilowitsch, which followed a French group by Duparc, Chausson, Lalo and Saint-Saëns, proved to be the climax of the evening. They gave final assurance that emotional expression is his supreme consideration, arousing the audience to a high pitch of enthusiasm and the last, *Near to Thee*, had to be given a second time. The deliciously humorous *Hopak*, by Moussorgsky, and a final encore ended the program.

The Times said: "Madam Clemens' singing evinced a strong individuality seeking expression." The Journal spoke of her program as "exceptionally well chosen, various, and excellently arranged with intelligence and taste."

CARMINE FABRIZIO

Carmine Fabrizio, violinist from Boston, created a very favorable impression at his recital in Aeolian Hall on Monday afternoon. His program opened with Beethoven's sonata, op 12, No. 1, in D major, in which he had the efficient assistance of Alfred De Voto at the piano. Riccardo Zandonai's *Concerto Romantico* followed; this work was heard in New York for the first time (if memory serves the writer correctly), and while it is an interesting composition, its repetition would not benefit or rather enhance the violin repertory, even though Mr. Fabrizio brought out all the good qualities effectively and infused into it much warmth and fire. The closing group contained *Havanaisa* (Saint-Saëns), Spanish Dance (Ketten-Loeffler), *Rêve d'Enfant* (Ysaye) which had to be repeated, and *Rondino* (Vieuxtemps). In addition, he was obliged to give several encores. Mr. Fabrizio's playing throughout was characterized by sincerity, warmth, rhythmic precision, beautiful and carry-

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|---|---|
| I. | II. |
| a. <i>Cangio 'd' aspetto</i>Handel | Aria...Cleopatra's death.....Henry Holden Huss |
| b. <i>Quando miro quel bel ciglio</i>Mozart | (by request) |
| c. <i>Vezzosity e care</i>Falconieri | |
| III. | IV. |
| a. <i>Soir</i>Gabriel Fauré | a. <i>Moon and Night</i>Hawley |
| b. <i>Lied</i>Florent Schmitt | b. <i>There is no friend like an old friend</i>Cathcart |
| c. <i>Il pleure dans mon cœur</i>Florent Schmitt | c. <i>The best is yet to be</i>Branscombe |
| d. <i>Fils de la Vierge</i>Felix Fourdrain | d. <i>Fairies</i>Mabel Wood Hill |
| e. <i>Le Dentellière de Bayeux</i>Felix Fourdrain | e. <i>Banjo Song</i>Homer |
| | f. <i>Lazy Song</i>Lawson |

ing tone, facile technic, as well as absolutely reliable intonation. He was ably accompanied by Alfred De Voto.

The New York Times writes: "The passages which demanded fleet fingers and agile bowing were played with skill, but more enjoyable were the slower-moving melodies, which were played with a full tone of deep emotional quality." The New York Herald states: "Mr. Fabrizio showed that he had been well schooled in finger technic and the general requirements of violin playing." The New York Tribune comments: "He is a player of taste and technical capacity, if not remarkable technical finish." Grena Bennett in the New York American believes: "Mr. Fabrizio has qualities that intrigue the listener and point the way for a career. He has taste and technical skill and although his tone lacked something of warmth and richness, it was not entirely devoid of charm. His reading of Beethoven's D major sonata was sincere and unaffected, his sense of proportion was artistic, while his placing of accent and emphasis revealed a commendable dramatic appreciation."

TUESDAY, JANUARY 16

ELLY NEY

"Stiff" is a mild adjective to apply to the program that Elly Ney presented to her admirers at Carnegie Hall Tuesday afternoon. There was the Brahms C major sonata, op. 1; Beethoven C minor sonata, op. 111; the Beethoven six variations in F major, op. 34; Chromatic Fantasy and Fugue of Bach, and the Schubert Wanderer Fantasy, op. 15. Except for Bach, these are all items seldom heard; nor are they things for a mixed audience to absorb, but Mme. Ney had a full hall and an audience that listened intently from the beginning to the end and expressed its undoubted pleasure with the heartiest of applause. To the interpretation of Brahms and Beethoven, she brought that thorough musicianship, that quiet command, that deliberate slighting of the artificial for the real which is characteristic of all her playing. (Even Mme. Ney, however, did not convince some of us that Beethoven would not have written passages of the op. 111 otherwise if he had not been stone deaf.) The Wanderer Fantasy was a brilliant and effective close to an afternoon that was unusual in many ways.

ELENA GERHARDT

Manager Daniel Mayer came out on the stage before Elena Gerhardt began her program at Carnegie Hall, Tuesday evening, January 16, to offer excuses for her, saying that she had a cold. As Mr. Mayer is a truthful man, one was compelled to believe him, but hardly a trace of it showed.

Three-fourths of the program was typically Gerhardt, with the first group of Franz and Beethoven, the second of Brahms and the fourth of Richard Strauss. For the third group she sang several songs in English, among which there particularly stood out Bainbridge Crist's exquisite Coloured Stars and the Fairy Tales of the late Erich J. Wolff. There is no possible necessity of telling at this late day how Mme. Gerhardt sings German lieder. There is no singer who surpasses her in this particular branch—few who approach her. To the English songs she brought all the same qualities, singing delightfully, with thorough exhaustion of their possibilities and in the clearest of English. Miss Gerhardt, for those who love the art of lieder singing, is no longer a singer; she is an institution. The applause was commensurate with her deserts.

FLONZALEY QUARTET

At the Flonzaleys last concert, the second of its eighteenth season, a pleasing quartet by Novak gave much enjoyment to whatever members of the audience like light music. Light music is light, even when compressed into the frame of a string quartet; but is jazz, under these circumstances, jazz? It may well be questioned, and certainly this Bohemian composer had no idea that he was writing jazz. He probably never heard of jazz, and the folk songs (if they are folk songs) that he uses are probably Hungarian or Bohemian, although they sound as if they might come from our South, or from Broadway. Of course, they are fixed up along strictly classic lines, as behooves a writer of quartets (he would not get his quartet played if they were not), but in spite of that it was pretty, graceful, amusing music, and everybody had a good time.

Afterwards the Flonzaleys played Haydn and Brahms, and delighted the other half of the audience, the purists and classicists. All of it was beautiful playing. The delicate gradations of tone from loudest to softest without any sacrifice of sonority, the refinement and polish, the rich, ripe interpretations, the force, vigor and speed, the fine building up of climaxes—all of these indicated the perfection of the players' musicianship, the excellence of their training, the care with which the works are rehearsed.

NEW YORK PHILHARMONIC

It was a Beethoven-Wagner program Conductor Stransky chose for the concert at the Metropolitan January 16, and while the audience in size was not to be compared to the usual Opera House throng, it did not lack in enthusiasm. The Beethoven fifth symphony was presented first and splendidly done, but it was Wagner that seemed to arouse the greatest pleasure. There were five offerings by the latter, namely, Prelude to Die Meistersinger, Prelude to Act III and Shepherd's Melody from Tristan, March of the Grail-Knights and Bell Scene from Parsifal, Wotan's Farewell and Magic Fire Scene from Die Walküre and the prelude to Act III of Lohengrin.

WEDNESDAY, JANUARY 17

MINNA KAUFMANN

Minna Kaufmann, soprano, well known in New York, was heard in an interesting recital at the Town Hall on Wednesday evening by a large and very responsive audience. In the selection of her program Mme. Kaufmann showed taste and discrimination, using as her first contribution the recitative and aria, Crudele? Ah No! (from Don Juan, Mozart), which she sang with style and effectiveness. In the Schubert, Brahms and Strauss group, Mme. Kaufmann rose to great heights of favor, conveying to her hearers her own delight in the lieder. The piece de resistance,

however, of the third group was the Bachellet Chere Nuit, which was given a lovely rendition. This was followed by Si Mes Vers Avaient des Ailes (Hahn), Langs and a (Grieg), Vaggvisa (Merikanto), and Langt i fjerran hors eko svara (Dannström). In the English songs that closed the program, Mme. Kaufmann revealed a fine intelligible diction that was indeed pleasant to the ear.

Mme. Kaufmann possesses a voice of very agreeable quality, light but charming, which she uses with taste. Her singing is marked by the ease and freedom of her top notes, which are especially well controlled. In her phrasing and general style, the singer is also not lacking. She offered much of interest.

In commenting upon her singing, the critic of the American said: "Minna Kaufmann proved her powers as a linguist as well as a vocalist. Her performance required a knowledge of at least six languages and as many schools of composition." The reviewer for the Herald found her "most effective in the lieder by Brahms and Schubert, which were much enjoyed by the audience," an opinion that was seconded by the Times: "The joy she took in singing the lieder she imparted to the audience, which seemed to take as much joy in listening." The other numbers on her program were: Auf dem Wasser zu singen, and Heiden Röslein (Schubert); Am Sonntag Morgen and Ständchen (Brahms); Waldseligkeit and Ständchen (Strauss); Midsummer Lullaby (MacDowell); Elf and Fairy (Densmore); Do Not Go, My Love (Hageman), and Homage to Spring (MacFadyen).

Coenraad V. Bos at the piano gave the singer his splendid support.

CITY SYMPHONY: DARIUS MILHAUD'S DEBUT

For the last two or three years one has heard considerable of the French "Group de Six," which, by the way, is now a "Group de Cinq," for somebody dropped out. To be exact, however, it would not make very much difference if four more should drop out, for the energetic Darius Milhaud is energetic enough for a dozen composers—not to mention six. Mr. Milhaud was born at Aix en Provence on September 4, 1892. Portuguese by descent, one hears, and Hebrew by race, he tosses off works in large form with even more facility than the late Max Reger. He is also a splendid salesman. He sold himself to the City Symphony Orchestra and came over here for his first professional visit, appearing at the concerts given on Wednesday afternoon, January 17, at Town Hall, and Saturday evening, January 20, at Carnegie Hall.

It had been planned to begin the program with the Berlioz Symphonie Fantastique, but lack of opportunity for rehearsal, due to Conductor Foch's illness, caused the substitution of Rimsky-Korsakoff's Scheherazade. This was hard luck for Mr. Milhaud since he had to follow so gorgeous and clever a work with his Ballade for piano and orchestra. Mr. Foch conducted. Mr. Milhaud played the piano with a solemnity and earnestness worthy of a better cause. Somewhere, sometime, Mr. Milhaud has been bitten with a tango rhythm. His Orchestral Suite, played here last year by the Boston Symphony Orchestra, had a tango in it; it is said that his piano pieces include a very good tango; and this so-called Ballade was principally in tango rhythm.

Here is what Mr. Milhaud wrote about his own piece: "The work is in one movement, but has, in reality, five separate parts. The middle section, which contains elaborately developed themes, is preceded and followed by two symmetrical fragments. The Ballad has no program. In my opinion, music has no relation to words, although it

can express human emotions. When you hear Bach, does not your mind picture a story? It is the same with my music. It has no connection with words, pictures or colors."

The trouble is that neither it nor his Serenade, which ended the program, was up to the advertisements, and they were written by Mr. Milhaud, himself, who ought to know. Here is what he said in speaking of the Serenade which he conducted: "My music is in direct line from Rameau, Berlioz, Chabrier, Debussy and Satie." Now it is somewhat risky mentioning the names of Bach, Berlioz, Chabrier, Debussy and Satie, and then writing the kind of music that Mr. Milhaud does, which consists merely of all the clap-trap and tricks of the modernists, without an idea of any sort in it. All that any musician needs to write the sort of stuff that Mr. Milhaud offered is music paper, pen and ink, time and an utter lack of humor.

The other modern French items on the program were less objectionable. There were two Gymnopédies of Erik Satie, orchestrated by Debussy, written 'way back in 1887, which naturally sounded very quiet today, however startling they may have been at the time of their birth; there was a Pastorale d'Ete by Arthur Honegger, a nice little piece written before he began to go the same road that Mr. Milhaud walks; and there was Debussy's Fete, which towered above anything else in the second half of the program like a telegraph pole above the alkali desert.

MARGARET MATZENAUER

On Wednesday evening of last week, Margaret Matzenauer of the Metropolitan gave her first song recital in New York for several years. The vast auditorium was filled to hear this most versatile and interesting singer, in a program which suited her voice admirably. She began with a group of German songs by Bach, Brahms, Strauss and Wolff. In these, Mme. Matzenauer showed the remarkable beauty of her lower tone, the pure contralto quality that the American audience knew her by first. While the group was sung with considerable tonal beauty and artistry, it was not comparable with her second group of Russian songs. Gretchaninoff's Over the Steppes was sung perhaps as well as anyone in the audience has ever heard it before. Arensky's waltz, On Wings of Dreams, was rendered in a truly artistic manner—so much so, the audience demanded its repetition, and the second hearing was even more finished than the first; something very rare with the average artist who never seems to quite equal the first attempt. Two Rachmaninoff songs followed. The third group contained two French numbers and two Spanish folk songs which have been revamped by Frank LaForge. The first one, an old folk song, Estrellita, proved to be an excellent number, and Mme. Matzenauer sang it with a distinction which caused the audience to demand a repetition. The second one, En Cuba, was not quite so fortunate in its appeal, nor did Mme. Matzenauer sing it with any special distinction. The last group of American songs, the first number written by Elinor Remick Warren, with the youthful composer at the piano. A number by Griffes and one by LaForge and a particularly effective song by Roland Farley, completed the group.

An artist of the caliber of Mme. Matzenauer could have perhaps found many American songs which would have been more suited to the beauties and natural range of her voice. However, the audience seemed to like them, and after all that is the first requisite of the concert artist. Taking the concert as a whole, it proved to be one of the most satisfactory offered so far this season.

Frank LaForge was the accompanist, and as always created

(Continued on page 36)

NYIREGYHAZI

A Sensation in California

PIANIST IS A MARVEL

Nyiregyhazi in Recital at Philharmonic Displays Talents of a Master—

Los Angeles is not prone to rhapsodize over its musical visitors. It is therefore something more than the ordinary triumph which was accorded the young pianist Nyiregyhazi at Philharmonic Auditorium.

This young man is distinctly a great pianist. He has the proverbial fingers of steel, but clothed in softest velvet, and the depth of his tone is of constant wonder. The ordinary pyrotechnics of pianism are as nothing to the artist. The program was marked throughout by ovations for the artist and a perfect storm of plaudits at the conclusion of the program.—(Los Angeles Examiner).

BOY PIANO ARTIST WINS LOS ANGELES CROWDS

Young Keyboard Artist Is Called GENIUS: Tonal Power AMAZES—NYIREGYHAZI IS A NAME TO CONJECTURE WITH.

This relates not merely to pronunciation but to the genius of the bearer of it as an artist of the keyboard. Without hesitancy we call Mr. Nyiregyhazi a genius. And heaven knows it has become a glib, slipshod word in the mouths of the uncouth who unreservedly hail as geniuses all the ill-literate of art who have a mess of talent to peddle.

HIS ART SATISFIES.

Mr. Nyiregyhazi has the great gift of losing physical consciousness of his audience, yet keeping control of them with his own subconscious mind.

He has self confidence without bombastic assurance; poise without saturated egotism, and great gifts which he distributes modestly and for which he received such high acclaim that he was not allowed to depart, and after the program it became an EVENING OF ENCORES.—(Los Angeles Evening Express).

NYIREGYHAZI IS SUCCESS IN CONCERT

Among the thrilling experiences of the present musical season I shall set down the piano concert of Nyiregyhazi. He is gloriously youthful and thrillingly alive with the spirit of his youthfulness, even though on the concert platform he is a most reposeful young man. He had a capacity audience. Melody stands out through all his playing rather astonishingly.—(Los Angeles Daily Times).

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ROSA
GREATEST DRAMATIC S
SCORES PHENOM
REENGAGED FOR THE EIG
WITH CHICAGO CIV
AS RACHEL IN "LA JUIVE"

"I NEVER HEARD HER WHEN SHE WAS AS GLORIOUS AS SHE WAS LAST NIGHT." Edw...

"THIS GREAT DRAMATIC SOPRANO BIDS THE COLORATURAS LOOK TO THEIR LA

"RAISA SANG MAGNIFICENTLY. THE TONE WAS ALWAYS RICH IN QUALITY, WITH GLORIOUS." *Chicago Evening Post*, January 2, 1923.

**"THIS IS MUSIC AFTER HER OWN STYLE, DISPLAYING HER GORGEOUS, CLARIONLY
POWER AND RANGE."** *Chicago Evening American*, January 2, 1923.

**"NEVER IN HER CAREER DID ROSA RAISA DISPLAY HER REMARKABLE VOCAL GI
ABILITY NOR HER PERSONAL BEAUTY TO SUCH ADVANTAGE AS SHE DID IN THIS
THERE WAS MUCH OF IT, BOTH FLORID AND DRAMATIC—WITH GREAT WARMTH O
ARTISTIC EMINENCE." *Chicago Daily News*, January 2, 1923.**

"ROSA RAISA IS CALLED GLORIOUS AS RACHEL." *Chicago Tribune*, January 1, 1923.

"RAISA AN IDOL OF CHICAGOANS." *Chicago Journal*, January 2, 1923. "RAISA WINS NEW HONO

"FORCE OF DESTINY PROVIDES ADMIRABLE OPPORTUNITIES FOR RAISA." *Herald Ex*

"AS DONNA LEONORA SHE DID SINGING THAT CAN SAFELY BE CALLED GREAT.

Rosa Raisa Is Making the Campaninis' Dreams Come True

Pupil Repaid for Her Loyalty to the Maestro and His Wife by Gaining Great Vitality of Tone

BY GLENN DILLARD GUNN.

In commenting on the performance of "Aida," which opened the present season of opera, the writer advised those good souls who lament the passing of the "great" singers of another generation to hear Mme. Rosa Raisa and renew their youth. Now, as the season draws to a close, I wish again to call attention to this artist, who unquestionably has demonstrated her right to be listed with those mighty ones of the past, the memory of whose art still provides standards by which to measure all that is offered us today.

I recall my first meeting with Mme. Haisa. It took place in Mr. Campanini's apartment in the Concord Hotel twelve years ago. I noticed a tall young girl, badly grown beyond the awkward stage, who passed in and out of the room performing some casual task connected with the Campaninis' housekeeping arrangements. For the great maestro had a delicate stomach and would eat no food not prepared under the supervision of his wife.

The young woman was introduced to me as Rosa

Raisa, a young Polish singer whom Mme. Eva Tetrazzini Campanini had taken under her care and was preparing for opera. Mme. Campanini confided to me that she hoped this young woman would take her place as a dramatic soprano, the place which she relinquished when she married Campanini. The maestro went farther and ventured a prophecy.

"Miss Ruissa will one day be the greatest of dramatic sopranos, I know voices, and hers is a great one. You will hear," he said.

Later that season, or perhaps it was the next year, I heard Miss Raisa. I have forgotten the role, but it was a not too arduous selection from the Italian repertory. Also she sang in some of the Campanini Sunday concerts. I confess I thought the maestro quite wrong; that hers was no great voice; only a loud one and crude. I am afraid I wrote things to that effect.

Being a teacher myself, I assumed that the Campaninis had been thrown away by one of those enthusiasms that occasionally cloud judgment. I learned that they were backing my judgment, however, by supporting the young singer and teaching her at the same time. I learned, or heard or assumed that Miss Raisa returned their kindness with a devotion that was unique in the world of opera and a loyalty that was unwavering; that no task was too humble for her to perform it.

gladly in the service of Mme. Campanini or the maestro.

The time has come for me to confess that I was quite wrong, the mentor quite right. I hope that my young, my good friend, who even gave up a rehearsal once that I might borrow some of his men for a concert of the American Symphony Orchestra—let those who knew him answer whether this was a test of Campanini's friendship; he valued a rehearsal only less than he prized his sense of hearing—I hope that he can somehow know of this belated retraction.

Mme. Raisa forced it upon me last Sunday night by her singing of the music allotted to the part of Rachel in Halevy's "The Jewess," which I protest is the greatest example of the dramatic soprano's art that I have heard since Mme. Nordien was in her prime, twenty-five years ago. It was great in its vocal aspects. It was no less great in its spiritual impulse.

As I have said before in these columns, great voices seem to have one quality in common, namely, a tremendous vitality of tone. One finds it in the voice of Mme. Homer. Chaliapin has it. So has Charles Marshall. Mme. Raissa has it always. If she sings, as she does sometimes in "The Jewess," an impalpable pianissimo, the merest whisper of tone, it is yet a vital tone, that carries to the remotest corner of the theater.

On this foundation of tonal vitality she is able to impose whatever color the dramatic situation demands. Thus her voice, repressed and restrained in the final scenes of this fine old melodrama, expresses terror; or it is the very voice of scorn; or it is ennobled with dignity. By voice alone she can compass all the emotional requirements of the part. Again she was obliged to compete with the star of the evening, a soprano, throughout the splendid range of her voice. No coloratura soprano living could have done it with

more precise articulated
Tetrazzini.

In other ways has Mr. Sunday and again last week's beauty, moving a lesson in graceful, eloquence as Mme. Nordica might never can tell about the another that became a student. *Examiner, Sunday, Janu*

Chicago Tribune.
In all the times that
testimony to the merits
heard her when she wa
last night. Her Rachel
nificent singing, superb
broken line of vocal a
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end. For a performer
second choice.

Chicago Evening Post
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WITH CONSECUTIVE SEASON

OF OPERA COMPANY

AS DONNA LEONORA IN "LA FORZA DEL DESTINO"

warfare, *Chicago Tribune*, January 1, 1923.

LAURELS." *Chicago Herald-Examiner*, January 1, 1923.

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O FEELING AND WITH UNUSUAL

O *Herald Examiner*, January 1, 1923.

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BY KARLETON HACKETT.

The revival of "The Jewess" at the opera last evening proved to be one of the most successful experiments of the season. It has awakened happy memories for the old guard and given to the younger generation an opportunity to learn something of the heroic singing of the olden time. Mme. Raisa has found therein one of her most grateful roles, and she fits it as though it had been intended for her, as it was for one like her. Her voice had every shading of color, from the tenderest pianissimo to a forte of stunning power, and as for the range—well, she was not content to stop at the high C, but with gratifying surety soared on up into the rarefied atmosphere usually reserved for the coloratura singers. It was all done with such tonal beauty and poise as made it a constant delight. No sense of strain, never varying from the pitch, but from a seemingly inexhaustible reservoir pouring forth this vocal opulence.

The public gave her another great ovation.—
Chicago Evening Post, January 5, 1923.

Chicago Herald-Examiner, January 1, 1923.

Mme. Raisa had the most grateful role as the proud and persecuted Rachel. This great dramatic soprano bids the coloraturas look to their laurels, for her voice rivaled that of Miss Macbeth in range and approached it in flexibility even as it surpassed that of any of her colleagues of the present in power and quality.

Chicago Evening American, January 2, 1923.

Rosa Raisa sang and acted Rachel with the consummate vocal and histrionic art which are hers. This is music after her own style, displaying her gorgeous, clarionlike soprano in all its luscious power and range.



Aeolian-Vocalion Records

Photo by Maurice Goldberg

NEW YORK CONCERTS

(Continued from Page 33).

a certain atmosphere that caused his playing to be unique; he is always the artist and a considerate accompanist.

THURSDAY, JANUARY 18

IRENE BORDONI

On Thursday afternoon, Irene Bordon, the vivacious and versatile light opera star, made her first appearance in concert before a large audience at Aeolian Hall. There was considerable curiosity and much interest manifest when it became known that this French diva was to essay the more serious field of concerts. In the audience were all of the music critics, quite a few opera singers, and scattered here and there, a few concert singers. And a great many present were stars of current productions on Broadway, where petite Irene is a great favorite.

She was very beautiful to look upon, and her costumes were particularly fascinating. Her program was made up of Chansons heard in various productions, and many songs of the Boulevard which have been brought to America. The group, Chansons Pierreuses, containing J'en Ai Marre and Dans Mon Quartier, proved to be the most attractive of the entire program, and in these Mlle. Bordon's limited vocal capabilities showed to very best advantage. It was a joy to hear her excellent French. This was perhaps the strangest concert that has been held in old Aeolian Hall in many a day. There could not be anything more different than the program of Thursday afternoon and the usual ones heard there; and taking everything into consideration one rather enjoyed the novelty and the newness of the affair. The nearest approach to anything quite so entertaining is Isa Kramer, and her interpretation of international ballads.

Burton Brown, pianist, played Mlle. Bordon's accompaniments and also several solos.

NEW YORK PHILHARMONIC: JOSEF HOFMANN SOLOIST

The feature of the Philharmonic concerts at Carnegie Hall, Thursday evening, and Friday afternoon, was a new composition by Rubin Goldmark, A Negro Rhapsody, which had its first performance anywhere. Mr. Goldmark has taken seven negro themes—many of them so called spirituals—and woven them together into a work which perhaps resembles in form the Academic Overture of Brahms more than anything else. It does not need to be said that the workmanship was musically, but there was on the whole rather a monotonous effect produced by the work. The tunes do not differ greatly from one another and the orchestration is rather heavy throughout. Best in effect was the Tennessee River tune that was the principal theme for the lively final section. At a first hearing this work did not seem by any means as impressive as his In Memoriam of two years ago, nor did it compare in effectiveness with the work of Henry F. Gilbert on similar lines.

The soloist of the concert was Josef Hofmann, playing Schumann's concerto. There may be a finer concerto than the Schumann and there may be a finer pianist today than Mr. Hofmann—but where is one to find either? Certain it is that the combination produced a wonderful bit of music aided by Mr. Stransky's sympathetic direction of the orchestra. It was good work he had done in the preparation of Goldmark's piece also, and he finished his program with the Debussy Afternoon of a Faun, and Tchaikowsky's 1812 Overture.

FRIDAY, JANUARY 19

RUTH DRAPER

On Friday afternoon, at the Broadhurst Theater, Ruth Draper offered a second matinee of her series here. The house was completely filled. Each time one hears Miss Draper her extraordinary personality and art is more seriously manifest. She has quite captivated her New York audiences and these recitals are taking on an intimate air; there is a desire on the part of many to call out for their favorite encores.

The new numbers for Friday were Five Imaginary Folk

Songs. Miss Draper gave an impression of how, for instance, an Arabian Beggar chanted his miserable plea for help. They were most entertaining, but the illusion she created by adding bits of costume were perhaps more engaging than the actual songs themselves. Miss Draper makes no pretense of singing seriously. She merely passes on her impression of these street songs and how they sounded to her.

On the Porch in a Maine Coast Town was new to us. It proved to be extremely funny, and Miss Draper had to enquire with the always amusing, Debutante. The remainder of the character sketches were familiar to those who have attended many of her recitals.

ERNA RUBINSTEIN

Erna Rubinstein, violinist, gave the second New York recital of her second American season at Carnegie Hall on Friday evening. She played two concertos (the Mendelssohn and the Ernst F minor), a Chopin nocturne, her own transcription of a Chopin waltz, two Hubay compositions and his transcription of Brahms' Sapphic Ode. This young lady confirms the impression she made last year. She has everything in the technical line, and musically she knows what she wants and gets it. Her intonation (thank Heaven!) is impeccable. She plays with breadth and vigor, and she has beauty for lyric passages. There is also warmth and passion in her playing qualities, however, which will surely develop to a degree as she grows older. The Ernst is a concerto that is more tricky than musical, but never was she caught napping; the Mendelssohn particularly suits her. The dash and verve of the final movement shows her at her best. The smaller pieces were well done, and, incidentally, her transcription of the Chopin waltz showed a practiced hand unusual in one so young. The Hubay Czardas was an astonishing bit of fireworks. There was a large audience which displayed no less than the usual enthusiasm which she awakes. Michael Raucheisen played excellent accompaniments.

AUGUSTA COTTLOW

A recital, such as Augusta Cottlow gave at Aeolian Hall, January 19, makes one fervently thankful for the modern piano and the orchestral technique of playing it which Liszt innovated. This pianist reaches with deliberate ingratiating fingers into the very depth of her instrument and plucks tones that are luscious and perfectly mature. Full vibrancy, combined with clever pedal manipulation, give her the power to produce a sostenuto startlingly organ-like. The melody of the Arietta of Beethoven's sonata, op. 111, was stated over such an accompaniment, and, later in the movement, this sonority alternated with fluttering flute-like passage work. This adagio, really a theme and variations, was made splendidly cumulative, a rather difficult accomplishment. The maestoso of this same sonata was given with fine breadth and power. Miss Cottlow's interpretations as a whole give the impression of being naturally musical.

The program Miss Cottlow chose to play was very interesting and representative although a little too long. The opening number was the C sharp major prelude and fugue from the well-tempered Clavichord of Bach, which catches this composer in any but the complacently happy mood some critics accuse him of maintaining. The tracing of the expositions of the theme and counterpoints in the fugue was as distinctly set forth as the main object in a Benda black and white. The sonata already mentioned was followed by a Chopin group containing the nocturne in C sharp minor, in which the pianist attained her highest point. The undulating accompaniment figure was so smooth and fluent that it seemed like a deep water-body, only slightly ruffled by surface motion, on which the melody gracefully glided along like a ship with moonlight caught in its sails.

All the typical Chopin feeling was manifest in the ballade in F. The rubatos so inherent in ballad style, which seem to give the story-teller time for breath and a chance to search for *le mot just*, were most authentically rendered. The Norse Sonata had strong and colorful treatment. MacDowell's Norseman somehow makes one enjoy the dreamy eyes and tale-telling lips. A novelty group revealed what Fanny Dillon, Selim Palmgren and Liszt have had to say about birds. Though all agree about the twitterings, Palmgren's seemed by far the most interesting. This number was applauded so enthusiastically that Miss Cottlow repeated it. A brilliant rendition of Liszt's Mephisto Waltz concluded the program. The audience was very appreciative

throughout, demanding encores after each group and at the end.

The Herald said: "Miss Cottlow showed a firm grasp of her music and her finely trained technical powers lent her admirable support." The American: "True to form, a brilliant technician and a producer of ravishing tone, she interpreted a varied collection, giving to each number individuality and significance."

BILTMORE MUSICALE

Lucrezia Bori was the particular attraction at the Biltmore Musicale on Friday morning, January 19, although Hans Kindler, cellist, and Paul Ryman, tenor, came in for their share—a generous one—of the audience's favor.

Miss Bori, in excellent voice, sang varied numbers with her accustomed skill and charm. She won her hearers with her first selection from Madame Butterfly, and held their favor to the end, being obliged to give several additional numbers.

A cellist of the first rank, Mr. Kindler revealed all his qualifications to advantage in numbers by Bach, Mehl, Sibelius, Tchaikowsky and Liszt-Popper. Mr. Ryman, too, was heard to advantage. The program follows: Caro Mio Ben (Giordani), Vittoria Mio Core (Carissimi), Mr. Ryman; Arioso (Bach), Gavotte (Mehl), Valse Triste (Sibelius), Mr. Kindler; aria, Un bel di vedremo, from Madame Butterfly (Puccini), Miss Bori; Yesterday and Today (Spross), Give a Man a Horse. He Can Ride (O'Hara), Mr. Ryman; Au Bal (Tchaikowsky), Rhapsody (Liszt-Popper), Mr. Kindler; La hajas del zebedeo (Chapi), Le Mariage des Roses (Cesar Franck), Del Majo Discreto (Granados), Miss Bori.

GEORGE McMANUS AND GRACE FREEMAN

George McManus and Grace Freeman gave a joint violin and piano recital at Rumford Hall on the evening of January 19, playing sonatas by Grieg, Mozart and Franck with grace and skill, delicate and limpid tone, vivid gradations of color, sincerity, musicianship and warmth. They were enthusiastically received.

SATURDAY, JANUARY 20

CITY SYMPHONY

Mr. Foch's absence from the conductor's stand necessitated some slight changes in the repetition of Wednesday's City Symphony program on January 20. The announcement before the concert began, that the conductor's condition was not serious and that he would be able to return in a short time, was greeted with sincere applause. Alexis Coroshansky, cellist, conducted Scheherazade and Sepp Morsher, first harp of the orchestra, officiated in Milhaud's ballade. Debussy's Fetes was omitted and the three modern French compositions were ably handled by Mr. Milhaud.

ERNEST HUTCHESON

The fifth and last piano recital of the series being given by Ernest Hutcheson was heard in Aeolian Hall on Saturday afternoon. His program on this occasion was an all-Liszt one, comprising: Sonata in B minor, Sonnet 123 di Petrarca, Funerailles étude de concert in F minor, Légende No. 1, St. Francois d'Assise La prédication aux oiseaux, and Rhapsodie Hongroise, No. 13.

Mr. Hutcheson has this season presented to metropolitan audiences Bach, Schumann, Chopin, Beethoven and Liszt programs, and in each instance he has revealed himself as a master pianist and musician. His versatility is surprising; he not only plays the works of the standard masters with authority, but also presents them according to the ideas of each composer, not neglecting, however, to infuse a certain individuality which invariably enhances their charm.

The Liszt program at this recital was selected with great care. Mr. Hutcheson's extraordinary musicianship again being outstanding. At the conclusion of the program there was a rush towards the platform to hear Mr. Hutcheson at short range; the audience would not be appeased until he played six encores (also by Liszt), four études, Rhapsodie Hongroise No. 11, and Liebestraum.

H. E. Krehbiel, in the New York Tribune, writes: "Mr. Hutcheson is two well-rounded an artist to be set down as a specialist. From the first program of his historical series, which was all Bach, down to the end of his list which was all Liszt, he proved himself a masterful virtuoso and a sound musician of deep discernment and sincere devotion."

With his series of historical recitals he has accomplished a notable thing and discoursed more eloquently and instructively to the hundreds of students who have heard him, than Liszt did with his music alone." The New York Times says: "The crystal runs of the F minor concert study captured the fancy of the audience, which recalled the player three times. Most effective of the day was the favorite thirteenth Hungarian rhapsody, while a first extra, the false impromptu, that is almost Hutcheson's exclusive property among pianists before this public, drew the rhapsody No. 11 as a further encore." The New York Herald comments: "Mr. Hutcheson has enjoyed privileges in the past for receiving from eminent Lisztians in Europe, who were of the master's own circle, the traditions correct for interpreting Liszt's music. His sound technic and his fine feeling for delicate tonal colors served him well in the execution of the ornamental passages of the works he played yesterday, and the melodic outlines of the different scores were very clearly set forth."

METROPOLITAN MUSEUM OF ART CONCERT

For the third of the January series of orchestral concerts given by David Mannes and his orchestra of selected musicians in the Metropolitan Museum of Art, the program offered was one of unusual interest and comprised the William Tell overture (Rossini), Symphony No. 5 in C minor (Beethoven), Hungarian Rhapsody No. 1 (Liszt), The Swan with cello obligato (Saint-Saëns), March to the Gallows from the Fantastic Symphony (Berlioz), Prelude to Lohengrin (Wagner), and Tchaikowsky's Slavic March.

It is unnecessary at this late date to go into detail regarding the scholarly and finished manner of Mr. Mannes' readings. Suffice it to say, the audience manifested its pleasure and approval after each number with outbursts of applause.



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HUTCHESON
who has already given five New York
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On Saturday evening, January 27, the fourth and last concert of this series will be given for which Mr. Mannes has prepared another interesting program.

HAROLD BAUER

Harold Bauer's recital at the Town Hall, Saturday evening, began with his own transcription of the Bach harpsichord, Partita in B flat. This he followed with the Schumann G minor sonata, continuing with a nocturne and polonaise of Chopin, Cesar Franck's prelude, fugue and variation, Debussy's Estampes, and the Liszt Mephisto Waltz.

Bach, Schumann and Franck are three composers who lie very close to the heart of Mr. Bauer. His analysis and delineation of their works are of the highest standard, not that he plays Chopin or Debussy any less interestingly, but with the trio already named—plus Beethoven—he seems particularly en rapport. It was a finely chosen, finely balanced program, and played throughout with the hand of a master. The hall was full and there was enthusiasm from start to finish with extra numbers.

LOUISE HOMER AND LOUISE HOMER STIRES

Louise Homer and her daughter, Louise Homer Stires, gave a joint recital at Carnegie Hall on January 20 and aroused extraordinary enthusiasm in the large audience which gathered to hear this deservedly noted and eminently successful family group. There is something particularly charming about the very sweetness of this family union in art that exercised an almost hypnotic effect on many of the feminine members of the audience. But in the greatness of the art of both singers the personal element disappears and leaves an impression of sincerity wedded to genuine vocal equipment and musicianship that creates in the critic the desire to give unmixing praise.

The program was carefully and intelligently selected, evidently more with the object of providing musical enjoyment than to furnish material for vocal display. One of Mme. Homer's most famous arias opened the program, *Che faro senza Euridice*, from Gluck's *Orfeo*, and her interpretation of it, the depth and beauty of its appeal, the vibrant warmth and sensuous passion of her voice, left no doubt of her inherent right to be the interpreter of this great immortal song.

This was followed by Haydn's *Mermaid Song*, of different style, yet no less beautiful in its smooth legato and sweetness. Together mother and daughter sang Mozart and Brahms selections with perfect balance of tone and sympathy of interpretation. Further on they sang *La Nuit* (Chausson), and *Der valli, per boschi* (Blangini). It might have been regretted that the program did not include a greater number of similar offerings, for they are as rare as they are beautiful.

Mrs. Stires sang arias and songs from Handel, Homer, Brahms, Hadley, Carpenter and Strauss (not Richard), this latter being the waltz song, *Voice of Spring*, done with charming inward vision, lightness of touch and conception, and dainty charm. Her voice is a light soprano of real beauty, thoroughly well trained, and she is evidently naturally gifted musically.

Mme. Homer completed the program with selections from Saint-Saëns, Gounod, Homer and Warlock, with a truly masterly exhibition of dynamic gradations and breath control, equalled by very few singers on the stage today.

The press was evidently pleased with this duet concert of "the two Louises." Max Smith in the Times says: "For 'little' Louise, to be sure, it was something of a test to be brought into juxtaposition with her great mother... she held her own bravely in the duets... Mme. Homer is singing better now than she was twenty years ago." The Tribune says: "Mme. Homer was in good voice with her usual richness, warmth and fullness of tone." The Times says of Mrs. Stires: "There was much that was beautiful in her performance." And there was much more of the same sort, far too long to quote.

SUNDAY, JANUARY 21

JACQUES THIBAUD

A large audience went to hear Jacques Thibaud, the distinguished French violinist, in his second recital of the season at Town Hall on Sunday afternoon. Although all come with high expectations to a Thibaud recital, never are they disappointed. His sterling musicianship and the finesse of his art always impresses and satisfies. His playing is of the type that reminds one of delicate etchings or of rare perfumes. It is refined and elegant in style. Clarity of tone, pure intonation, sure and incisive bowing, and a facile technique are characteristic of this artist, as well as sincerity and repose.

Rounds of applause greeted Mr. Thibaud at his first appearance on the stage and the same spontaneous enthusiasm was manifested at each appearance thereafter and following each number. The program opened with a dignified rendering of the Beethoven D major sonata, op. 12, No. 1, Charles Hart doing justice to the piano part, and the two players performing the sonata in a pure classical style. Following this came the Lalo *Symphonie Espagnole*, the excellent rendition of which evoked great enthusiasm. The andante was particularly smooth and beautiful, and the rondo allegro displayed a splendid technique and verve, with marked rhythmic sense.

The Chausson *Poème* was given a colorful, poetic interpretation, eloquent in style, and with rich, warm tones. The concluding group consisted of a charming larchetto by Weber-Kreisler, andantino and Scherzetto by Francois Passe, and Saint-Saëns' Introduction and Rondo Capriccioso, the latter again displaying especially his excellent rhythm and technical polish. Grace and admirable phrasing were evident in all.

Charles Hart provided artistic accompaniments. Insistent applause called forth a number of encores. The critics were lavish in their praise of Mr. Thibaud's performance. Deems Taylor wrote in the World: "He played yesterday with a finely tempered, full throated tone that kept its warmth and beauty throughout a wide gamut of color and dynamics, and throughout his program he displayed a comprehension of the music and an authority and

breadth in his readings that came as a benefice after the emotional uncertainty and myopic literalness of the average fiddler." Among other things, Richard Aldrich of the Times commented that "There were a notable energy and fervor, a fine and penetrating poetic sense and a real command of style in his performance—a performance of real distinction." W. J. Henderson of the Herald spoke thus: "His art is so finished, so dignified and withal so full of subtle elements of expression that an afternoon may always be profitably given to listening to his playing."

GEORGE MEADER

George Meader, tenor, has in three years built up for himself a distinct clientele in New York, which comes and pays money to hear him every time he gives a song recital. It was an appreciative and discriminative audience. It would have surprised and pleased Joseph Marx, the Viennese composer, to know that his *Selige Nacht* was redemanded. It is a beautiful song, not one, however, that is easily understood, but Mr. Meader's audience appreciated it and insisted on its repetition.

His program began with two arias from Handel's oratorios. Then came a group of Franz Schubert and Hugo Wolff. The last two groups were of special interest. The first of them was in German, consisting of two songs by Joseph Marx, one of them already mentioned; two by a young composer named Emil Mattiesen, which did not impress as the work of any particular talent; and two well made, if conventional, songs by Max Schillings, whose *Märchen* he was called upon to repeat.

The final group contained songs by Josephine Uterhart, Charles Bennett, Rachmaninoff, H. O. Osgood and R. C. Clarke. He was called upon to repeat the Bennett number, a beautiful, short song to words by Richard Le Gallienne, which had its first public performance here, and also he had to repeat H. O. Osgood's *Brown Little Bee*, which he sang exceedingly well.

Mr. Meader, as has been told in these columns before, is an extremely satisfactory recitalist. He has a voice that is so thoroughly under command that it is capable of expressing anything he wishes it to, and his vocal interpretative work is guided by the highest intelligence. On Sunday, he had the assistance of an accompanist new to New York, Dr. Karl Riedel, who proved with this one program that he must be reckoned among the very best accompanists in the field today.

Maude Tucker Doolittle Opens New School

Maude Tucker Doolittle, an exponent of the Perfield Pedagogical System, as well as a pianist who is favorably known in New York, where she has appeared in recital, has opened a new school—The Mecca School of Music (music embodying creative art)—at 164 Twenty-second street, Jackson Heights, New York. The aim of the school is "to bring into the midst of a community of ideals and culture, a school of metropolitan character and development."

Mrs. Doolittle has had a large experience in school and private teaching and has earned an enviable reputation in New York City during the past eight years. She is eminently fitted for maintaining a school of substantial worth and lofty ideals. There are courses for children, adults and mothers, the latter consisting of bi-monthly lessons in classes to enable the mothers to keep in touch with the progress of their children and to render them intelligent assistance.

For students who wish to take only class lessons there will be a weekly class in which rhythmic, melodic and harmonic dictation will be emphasized and general ear training and musicianship work given. Piano technique can be taught in classes as Mrs. Doolittle has demonstrated in the Technic Classes which she conducted at her own studio and at the studio of Effa Ellis Perfield during the past two years.

In these classes, offered at the Mecca School, general Leschetizky and Schmitz work, also Marcotone (tone color), will be discussed and principles imparted.

Marion Owen Weiser will be in charge of the voice work at the school, and Carl Hugo Engel of the violin department. As the study of language is most important in conjunction with singing, Mrs. Doolittle has secured Mabel Frayne-Hume as teacher of French. The school will be divided into three seasons, Fall, Winter and Spring.

On January 13, the first musicale was given at the Mecca School, the program being contributed by Mrs. Doolittle,

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Mr. Engel and Marion Owen Weiser. The Jackson Heights News, in commenting upon the musicale, said:

In the opening number, the experienced musicianship of both artists was apparent in the ease and grace of its performance and its finished ensemble. Mr. Engel is constantly playing and making ensemble records for different phonographs, in addition to teaching at Studio 803, Carnegie Hall. His orchestra work is particularly fine, as evidenced by his engagements with Damrosch.

Mrs. Weiser, who formerly was with one of the Henry W. Savage companies, recently gave a program for the National Arts Club, New York, and her services are constantly being sought by clubs and various organizations.

Interesting musical programs will be given at the Mecca School of Music, 164 Twenty-second Street, on the second and fourth Sunday afternoons in February, beginning at 4 o'clock. Doretta Tripp, a piano pupil of Mrs. Doolittle's, will appear in the first event.

On December 16, Mrs. Doolittle gave a successful concert for the radio and will give another next month. In addition to her duties at Jackson Heights, Mrs. Doolittle teaches at Room 803-4, Carnegie Hall, on Wednesdays.

Rubinstein Club Gives Musicales

On Saturday afternoon, January 20, at the Waldorf-Astoria, the third musicale of the season was given by the Rubinstein Club, Mrs. William Rogers Chapman president.

The soloists were Grace Hoffman, coloratura soprano, who gave three groups consisting of English, French and Spanish songs, in costumes befitting each group. Never has she been heard to better advantage. Her bell-like voice and brilliant tone, combined with particularly fine rendition, were outstanding features and she received a tremendous ovation. Encores were demanded after each group and she responded graciously.

Compositions by Tartini, Kreisler and Stoessel were rendered by Riccardo De Sylva, violinist, who possesses a particularly fine technique, excellent tone, and played with much artistry. He, too, was heartily received and several additional numbers demanded.

Ruth Rapaport and Robert S. Flagler presided at the piano and they were both additions to the successful program.

Mrs. Lamar Riggs presented Miss Hoffman on this occasion. It was an hour and a half of delightful entertainment.

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ACROSS THE COUNTRY

Akron, Ohio, January 13.—A large and friendly audience showed its unqualified approval of the splendid singing of Reinald Werrenrath, baritone, who gave the third concert of Earle Poling's Artist Course at the Armory. The program presented a wide variety. His first group contained two old Italian songs, an old Irish and one old Scotch ballad. In response to the applause he sang *Drink to Me Only With Thine Eyes*. Werrenrath's second group contained Schubert's *Der Doppelgänger*, Schumann's *Widmung* and *Die Beiden Grenadiere*. He sang the latter in English and added *A May Day Carol* and *Essex folksong* arranged by Taylor, as encores. Three salt water ballads by Frederick Keel proved very interesting novelties. Werrenrath's last group consisted of *The Blind Ploughman*, by Robert Conningsby Clarke; *The Wreck of the Julie Plant*, by Geoffrey O'Hara; *Duna*, by Josephine McGill, and *On the Road to Mandalay* (Kipling), by Oley Speaks. Harry Spiera played sympathetic accompaniments. He gave the following piano selections: *Poeme*, by Scriabin and prelude (G minor), by Rachmaninoff. R. M.

Alliance, Ohio, January 11.—The seventh popular concert, given at the Soldiers' Memorial Hall, Mt. Union College, was a splendid success. The program was given by the Alliance City Band, with Richard W. Oppenheim and Y. D. Eichelberger assisting soloists. R. M.

Ames, Ia., January 13.—The Iowa State College Symphony Orchestra, an excellent organization of about fifty members assembled and directed by Oscar Hatch Hawley, gave a concert which was one of the rare treats of the year. The clearness of detail and unusual qualities of excellence in brasses and woodwinds are features of the work of this body. The Irish Rhapsodie (Herbert), and *Scenes Alsaciennes* (Massenet), proved to be popular numbers. The second movement of the Tchaikowsky fifth symphony, with its lovely French horn and cello passages, was also enjoyed. The Moskowski dances were enthusiastically received. Dean Holmes Cowper of Drake was the soloist and sang a group of songs besides the *Cujus Animam* from *Stabat Mater*, with orchestral accompaniment; displaying a smooth, even, lyric tenor voice. M. C. L.

Atlanta, Ga., January 9.—The Atlanta Music Club presented Ernest Schelling to an appreciative audience, January 4. His program was very well chosen, including Bach, Schumann, Chopin, Blanchet and two compositions of his own—*Fatalism* and *Wiligrad*.

Atlanta recently welcomed with pleasure the famous Triangle Club, of Princeton, which presented its new music-play, *The Man from Earth*. The music and words of the piece attest the ingenuity of the undergraduates who wrote them. A bevy of the city's prettiest and most popular debutantes of the season were elected sponsors to insure the financial success of the performance.

One of the most beautiful entertainments of the holiday season was the play with music, presented by the Community Players at the Auditorium Armory, on Christmas Day. The performance was sponsored by the entire city and the cast included more than three hundred persons.

The Atlanta Music Club presented an operalogue in the new Edison Hall, January 12, in order to familiarize the public with the music and libretto of *Così fan tutte*, the Mozart opera which will be presented at the city Auditorium, January 15. Those participating were: Madeleine Keipp, reader; Grace Lee Brown Townsend, soprano; Mrs. Kurt Mueller, mezzo-soprano; M. Morris, bass-baritone, and Eda Bartholomew, pianist.

A chorus of three hundred high school girls, in a program of school songs was the attraction at the regular meeting of the Woman's Club, January 8. Byron Warner, whose fresh young voice has been heard to excellent advantage on numerous occasions, gave several numbers, also. The singing of the girls was under the direction of Grace Lee Brown Townsend, accompanied by Mary Moore. Mrs. Charles Chalmers, chairman of music for the club, accompanied Mr. Warner.

The regular meeting of the Music Study Club, January 10, was devoted to a study of the development of the oratorio. The program was under the direction of Joseph Ragan, organist at the North Avenue Presbyterian Church. He was assisted by Margaret Battle, soprano; Eunice Curry, Frank Cundell and Ed Werner.

The program of music which opened the annual Shriners' Snow Dance of the Yaarab Temple, at the Auditorium early in the New Year, was also under Mr. Ragan's personal direction.

Charles A. Sheldon, Jr., city organist, was assisted in his usual Sunday afternoon concert, January 6, by Minna Hecker, coloratura-soprano.

Miss Garrard presented her pupils in recital, January 7. First prize was won by Beatrice Tucker, for good position and technique, Margie Nell Lystwich was awarded second place. Ella Mae Wolpert won the prize for putting forth

the most effort during the term. Others on the program were Sylvia Mendel, Dorothy Mendel, Ethel Ableman, Dorothy Bearden, Margarite Bearden, Mary Lee Wender, Anderson Eady, Mildred Aycock, Ida Sue Medlock, Ella Mae Wolpert, Sarah Medlock and Lenore Pearson.

Charles Gesser, who came to Atlanta two years ago as first violin of the symphony orchestra at the Howard Theater and who, in September, was made director of the orchestra at the Rialto Theater, has resigned this position to open a studio in the Wesley Memorial Building, where he will teach both violin and piano.

The students of Grace Bell Murray gave a most interesting program of piano music at the Atlanta Conservatory of Music, January 11. The pupils presented were William Karst, Thelma Carter, Cornelia Taylor, Dorothy Deariso, Helen Mendal, Evelyn Fleitscher, Emily Nelson, Lillia Caldwell, Ruth Green, Katherine Whitehead and Wahn Karst. P. G.

Augusta, Ga., January 9.—An entertainment was given by the Woman's Club on New Year's day in honor of Mrs. E. R. Hines, of Milledgeville, president of the tenth district. A musical program was offered by Elizabeth Yarbrough, Mary Susan Scott and Blanche Knox McFerrin with Farlow Hollingsworth at the piano.

A most entertaining Society Vaudeville was offered: College Hall, January 3, for the benefit of a local charity. Those taking part in the program were J. L. Mulherin, Georgia Mulherin, Margaret Sheron, Mary O'Gorman, Mary McKeon, Margie Lenz, Harry Fourcher, Katie Lou Henry, Anne and Helen Mulherin and Annabelle Watkins.

Signora de Fabritius presented Elizabeth Bussey, one of her most talented pupils, in recital at Ridge Springs, January 5.

The cantata offered at the First Presbyterian Church, December 31, was interpreted by the following: Jeanne Turner, soprano; Caroline Brown, contralto; Earl De Loach, tenor; F. A. Luck, Jr., bass, and Mrs. T. Harry Garrett, organist and accompanist.

George L. Johnson, organist of St. Paul's Church, gave a fine organ recital in compliment to the Young People's Conference, which was held at this church.

The program offered by the Music Department of the Woman's Club, January 4, was under the direction of Marion Klebs who presented several of her pupils: Mrs. Hodges, Helen Vincent and Robbie Videtto. P. G.

Birmingham, Ala., January 9.—The Messiah was sung for the third time in Birmingham, January 7, the performance transcending all previous renditions in perfection of choral work, excellence of soloists and in faithful interpretation. There was a larger chorus and orchestra than ever assembled here before and Mr. O. Gordon Erickson proved himself a conductor of the highest ability. The performance was given under the auspices of the Birmingham Music Association and the Birmingham Choral Society, of which Mrs. W. J. Adams is chairman. The soloists were Sybil Sammis MacDermid, soprano; Mrs. Robert Caldwell, contralto; John B. Miller, tenor, and Walter Greene, bass, of New York. Plans are already being formulated for a still larger performance next year, when the occasion of its presentation will be the formal opening of the new Birmingham auditorium.

An event of the highest artistic merit was the appearance of Reinald Werrenrath in recital, under the auspices of the All Star Concert Company. A. G.

Boston, Mass.—(See letter on another page).

Canton, Ohio, January 13.—Ralph D. Smith is anxious to bring the pianist and composer, Sergei Rachmaninoff, to Canton early next season, and as one means of furthering his plans in this direction he has undertaken the management of the celebrated musician for a concert tour in the South. He has already begun negotiations towards the organization of a musical course for Canton for next season. He will conduct the series here in connection with concerts booked in other cities. R. M.

Charleston, S. C., January 5.—Some very interesting programs have recently been given by the Charleston Symphony Orchestra. This year's concerts have been given at the Capitol Theater as the organization has outgrown the Rialto stage. Richmond Houston, violinist, and George Krumb, clarinetist, were soloists on a program which also included Sibelius' symphonic poem, *Finlandia*, suite by Guiraud and overture (Goldmark). A most unusual feature was a number for viola solo, piano and string quartet, rendered by Mr. Houston, Alderson Mowray, W. S. Mason, Harry Bekenstein, Delbert Jones and William Schultze. Mr. Krumb played Mozart's clarinet concerto in B flat.

Helen Dana Smith, pianist, was soloist at a recent concert by the orchestra. She offered a group of compositions by Chopin, Gounod and Brahms. The orchestra played the Unfinished Symphony (Schubert) Hanley's *Atone-ment of Pan*, and Dvorak's *Carnival Overture*. G. T.

Charleston, West Va., January 10.—At a recent five o'clock vespers service the boy choir of St. John's Episcopal Church gave excerpts from Gaul's Holy City. The soloists were Mrs. Altizer and Mrs. James Imboden, sopranos; Mr. Patrick, baritone, and Wallace Turner, tenor.

Helen Dana Smith is continuing her lectures on musical appreciation, dealing last with the music of Bach, with illustrations at the piano.

A joint recital was given at the Humphreys Memorial

Church lately, by Elsie Fischer Kincheloe, soprano; Frank H. Kincheloe, baritone, and Charles C. Greybill, pianist. A large and appreciative audience heard the program.

The Council of Jewish Women, at its regular annual meeting in the Y. M. H. A. Club Hall, presented Elsie Fischer Kincheloe, soprano, and Frank H. Kincheloe, baritone, in a joint recital. Charles Greybill played his usual fine accompaniments.

A community pageant, entitled *The Nativity*, was staged by the Kanawha Players, under the general direction of Rose Fortier, to a crowd that taxed the capacity of the Capitol Theater. A choir, made up of the singers of the various choirs under the direction of Elsie Fischer Kincheloe, furnished the incidental music.

The Charleston Symphony Orchestra, W. S. Mason, director, gave its third program of the season, with Helen Dana Smith, pianist, as the assisting artist. E. F. K.

Chicago, Ill.—(See letter on another page).

Cincinnati, Ohio—(See letter on another page).

Cleveland, Ohio—(See letter on another page).

Columbus, Ohio, January 16.—Josef Hofmann's concert in Memorial Hall evoked lavish praise from local reviewers. All the elements that go to make up the successful pianist combined to make a supremely effective concert. A Beethoven sonata, Mendelssohn's *Variations Series*, Hofmann's own *Mignonnets*, brilliantly played, and the Chopin C minor etude were among the works played. William Wylie was local sponsor for the recital.

Magdelene Erbland, coloratura soprano, gave a most satisfying recital at the Elks' Hall, assisted by Baptiste Grilli, pianist. In the *Mad Scene* from *Lucia* she was assisted by Henry Abbott, a flutist of Columbus, who played the obligato excellently. A group of French bergettes of the eighteenth century was charmingly done. Miss Erbland was compelled to sing many encores. Mr. Abbott was also heard in a *Chaminade* number and Mr. Grilli played Becucci's *Valse Brillante* and Moszkowski's *Les Cloches du Monastere de St. Petersburg*.

Toscha Seidel and Merle Alcock gave an incomparable recital at Memorial Hall, January 12, under auspices of the Woman's Music Club. Seidel was warmly received, having to play four encores at the close of his final group. The seventeenth century Chaconne (Vitali-Charlier) was gala playing; also Sarasate's *Zapateado*. Merle Alcock sang *My Heart at thy Sweet Voice*, with intensity and pure tonal beauty. Two songs of Oley Speaks, the Columbus composer, were happily chosen and as happily sung.

Following the announcement that McCormack will not sing in Columbus came news that Jeritza has been booked to take his place for a concert on the Women's Music Club series, April 12. This announcement was made at the concert here of the Cincinnati Symphony Orchestra, featured by the first Columbus appearance of Fritz Reiner, the new conductor, and Magdelene Brard, French pianist. Many were the exclamations of veteran concert-goers that the Cincinnati musicians show an immense improvement over past performances in the capital city, these having been annual affairs for fifteen or twenty years. The *Pathetique* symphony, heard here frequently by many orchestras, was a triumph in his hands. Magnificence of crescendos and delicacy of the piano passages were evoked with mastery and resource by this talented young director. Mlle. Brard played with the orchestra the Grieg A minor concerto, displaying superb technique. She introduced some original and unusual pedal effects, and the singing tones of the piano were always ringing clearly above the many-voiced accompaniment. Her performance was rewarded with a veritable deluge of applause. Wagner's *Ride of the Valkyries* and the Hadley overture were other orchestral numbers that delighted the large audience assembled at Memorial Hall.

Geraldine Farrar, in an earlier concert, gave a program of charm to a large audience in Memorial Hall. Assisting artists were Claude Gotthelf at the piano, who lent his usual fine support; Joseph Malkin, a cellist with a fine command of the technique of his instrument, and Henry Weldon, a full-throated basso. Ralph D. Smith was the local manager.

William Wade Hinshaw's opera company, presenting *Così fan tutte*, that delightful Mozartian opera-comique, stopped in Columbus to the extreme delectation of a small but keenly appreciative audience. The difficulties of the vocal scores of this work, which are not to be minimized, were easily surmounted by a sextet of splendid artists comprised of Irene Williams, soprano; Judson House, tenor; Kathleen Bibb, contralto; Leo di Hierapolis, baritone; Pierre Remington, buffo-bass, and Lillian Palmer, soprano. Miss Williams, in addition to offering some lovely singing, was accomplished as an actress. Mr. House was lavish with the purity and power of his voice and was equally artistic in ensembles or soli. His comedy was infectious when he chose to forget the earnestness with which he invested his notes. Kathleen Bibb, in a dulcet voice, was a charming foil to the resonant baritone of Hierapolis. These two were as enjoyable as the two leads of the company. Miss Palmer was a saucy maid and quite the mistress of the closing scenes where Alfonso's deceit is exposed. This latter role was assumed in winning fashion by Mr. Remington. William Wylie, whose impetuous accomplishments have won him the gratitude of scores of Columbus music-lovers, booked the company. N. H. B.

Connersville, Ind., January 16.—The high school chorus of 200 voices, under the direction of A. A. Glockzin, gave its annual Christmas concert on Sunday afternoon, December 24, to a very large and enthusiastic audience. The program consisted of carols and anthems. The chorus was assisted by Gladys Lyon, violinist. Elizabeth Moore was the accompanist for the chorus and Katherine Lowe for Miss Lyon.

The mixed choir of the First Methodist Church, under the direction of L. V. Hegwood, gave *The Salvation of Israel*, by Weldmere, on Christmas Eve. The soloists were Mrs. A. E. Walden, Mrs. A. E. Smith, Henry Miller and L. V. Hegwood. Mrs. E. A. T. Ransdell was the organist. At a recent ladies' night of the Kiwanis Club, Pasquale Montani, harpist of Indianapolis, gave a very enjoyable program.

The vested choir of the Central Christian Church, under the direction of L. Maurice Lucas, sang *The Story of Christmas*, by H. A. Matthews, on Christmas Eve. The soloists were Frances Batt-Wallace, Genevieve Crowder,

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Ruth Lenglade, Martha Cord and Harry Schorr. Dan K. Wance was the organist.

The Connersville Choral Society, under the direction of C. F. Tingle, presented the operetta, *Ma'mzelle Tapsy* Herbert, to a crowded house, on January 8. The principals in the cast were Frances Batt-Wallace, Mrs. A. E. Smith, L. Maurice Lucas, Editha Feigert, Fred Bird, Estella Keller, B. J. Ochiltree, E. W. Cotton, W. H. Schorr, L. R. Jackman, R. C. Calhoun and Frances Kantman. All the parts were exceptionally well taken. A. A. G.

Denver, Colo., January 10.—Musicians and music lovers are overjoyed at the phenomenal success of the Denver Civic Symphony Orchestra. Denver has shown its gratitude by substantial attendance, it having been necessary to turn hundreds away at the doors. The attainments of the orchestra are due to the efforts of its conductor, Horace E. Tureman.

Mischa Elman appeared on the Arthur M. Oberfelder Artist Series, at the Auditorium on New Year's night. Mr. Elman's principal number was the Lalo Spanish Symphony. Albert Spalding, violinist, who appeared January 9, on the Arthur M. Oberfelder Artist Series, played to a large audience at the Auditorium and was enthusiastically received, encores being demanded after each number.

The Denver String Quartet gave its twenty-first concert recently, at the house of Mr. and Mrs. William Ellsworth Fisher.

Under the able guidance of Horace E. Tureman the quartet is rounding out into a most creditable organization. The program consisted of the Beethoven quartet in C minor, op. 18, No. 4; the Schubert quartet in A minor, op. 29, and Percy Aldridge Grainger's *Molly on the Shore*. H. S. R.

East Liverpool, Ohio, January 13.—A song service was held by the Symphony Club in the First United Presbyterian Church. Mrs. Charles Risinger, chorister of the club, arranged the attractive program. Alice Stevenson and Mrs. William Baker gave solos and a trio composed of Mrs. William Gerber, Mrs. Barrow and Miss Howard sang, accompanied on the violin by Miss Stanton and Ada McLain at the organ. The male quartet offered several numbers followed by carols sung by the entire society. R. M.

Easton, Pa., January 17.—Warren M. Robbins, baritone, and Joseph A. Thierry, violinist, gave an interesting recital from radio station WOR, Newark, N. J.

Earle Douglass Laros has gone to the West and will give recitals in Indianapolis, Greensburg and Bluffton, Ind.

Prof. Carl F. Pfatteicher, director of music at Phillips Academy, Andover, Mass., gave the first of a series of three organ recitals in Zion Lutheran Church, assisted by Thomas Achenbach, violinist. A large and appreciative audience was present. The second of the series was played on January 14 by the organist of the church, Wilfred Freeman, assisted by Norman Sweetser, baritone, of Philadelphia, and was much enjoyed.

Mrs. Harry Pursell has been elected soprano of the quartet of the Brainerd-Union Presbyterian Church of this city.

Lucia de Lammermoor was sung to a large audience in the Orpheum on January 9 by The International Grand Opera Company. The outstanding feature of the entire performance was the singing of Signora M. Casselotti, who sang the part of Lucia. G. B. N.

El Paso, Tex., January 9.—The Philharmonic Society brought several artists here early in the season including Mona Gondre, French comedienne, and Geraldine Farrar.

Marcel Dupré, organist, gave a very fine recital recently at St. Patrick's Cathedral.

Helen Cooper Williams, soprano, is a prominent radio artist. Walter Davis, tenor, has appeared several times on radio programs. Ode Akin, soprano, gave a radio program lately and will give another at Fort Worth next week on her way to New York.

Charles Andrews directed the Orpheus Club in the program given by the organization at the formal opening of the new Scottish Rite auditorium.

The Philharmonic Orchestra, under the direction of Anton Navratil, violinist, has given several programs this year and will give another, January 30.

Elmer Hoelzle, organist at Trinity Methodist Church, has given several excellent recitals lately which have greatly stimulated musical interest in the church.

The El Paso Symphony Orchestra has given two programs this winter which have proved of great interest. G. B. B.

Erie, Pa., January 17.—The artistic success achieved in the William Wade Hinshaw production of the Mozart comic opera, *Così Fan Tutte*, January 8, was recognized by the large audience that assembled at the Park Theater for the event, the third of the Artists' Course, managed by Eva McCoy. This recognition extended to the master hand that had assembled the cast, well balanced, voices fresh and harmonizing with each other, a cast able not only to sing the Mozart music but also to put into the comedy the necessary mimetic ability and buffoonery demanded by the book. The costumes, new and beautiful, and the well-contrived setting were also admired. Irene Williams sang the role of Leonore with authority and musical intelligence, using her lovely voice with skill. The Dorabella of Philine Falco was presented with exceptional charm of voice and personality. Lillian Palmer as Despina and Pierre Remington as Don Alfonso were entirely adequate, not only in voice but in artistic acting as well. Miss Palmer was an irresistible, vivacious Despina. Pierre Remington has a fine conception of the cynical bachelor rôle and delighted with his dramatic ability and excellent bass voice. In the rôle of Guglielmo, Leo de Hierapolis proved himself an artist of unquestionable merit, while Judson House displayed equally fine artistry of voice and manner in his appearance as Fernando. One of the real feats of the production was accomplished by Stuart Ross, who played the entire score of the opera on a piano off-stage. He deserved and was accorded much praise for this trying and successful performance. In the chorus of praise for the performance, the performers and the local management there was scarcely a dissenting voice. It is considered here a triumph for the American production. The press made very favorable comments.

The Erie Symphony Orchestra, Henry B. Vincent conducting, gave its second concert of the season December 30 before a record audience in the Park Theater. Out-

standing numbers of the concert were the Grieg Peer Gynt suite, a Sousa number, and Indian Dances by Skilton. Amelia Umnitz, a young Erie musician now studying in Chicago, was the soloist, playing Andante Spianato and Polonaise, Chopin, with the orchestra; and as solos, Gnomensorgen, Liszt, and Rhapsody in C, Dohnanyi. She has a firm touch and brilliant technic and discloses a fine talent. M. McK.

Granville, Ohio, January 11.—The Granville Festival Association presented the fourteenth annual Messiah performance, under the direction of Karl Eschman, director of Conservatory of Music, Denison University. The University orchestra of forty pieces, augmented by players from Columbus, furnished the accompaniment. The soloists were Nina Shepard, soprano; Maude Wentz MacDonald, contralto; Ralph Warren Soule, tenor, and R. Edgar Veith, baritone. B. T.

Indiana, Pa., January 15.—Mozart's *Impresario*, with Percy Hemus, baritone, and a cast including Hazel Huntington, Lottice Howell, Gladys Craven, Thomas McGranahan and Francis Tyler was given January 12, in the Normal School Chapel. It was most enthusiastically acclaimed by a large audience. Every aria of the opera was encoored and Mr. Hemus was forced to make a curtain speech. The performance was under the local management of Robert Bartholomew, director of the department of music. F. M. D.

Memphis, Tenn., January 15.—The Ukrainian Chorus appeared recently under the direction of the Cortese Brothers, with Alexander Koshetz, conductor, and Oda Slobodskaja, soprano, as soloists. This unique ensemble is rightly called a human symphony orchestra. The audience made insistent demands for encores which were generously and graciously given.

Isadora Duncan appeared at the Lyric Theater recently, under the auspices of Cortese Brothers.

Mrs. Lunsford Mason and Mrs. E. W. Taylor arranged a very attractive program for the free matinee recital of the Beethoven Club given at the Goodwyn Institute. Those deserving special mention are Herbert Summerfield pianist; Harry Bruton, tenor; Mrs. Bruton, accompanist; Mrs. C. B. Dunning and Mary Catharine Craig, a most talented young student who played the E flat Liszt concerto with much style and finish. Patrick O'Sullivan played the orchestral parts on a second piano.

A. B. Williams, chairman of the Music Committee of the Chamber of Commerce, announces that a Memphian, Joseph Henkel, violinist, has been elected to direct the Municipal Orchestra. Mr. Henkel has studied abroad and played in celebrated orchestras. There will be fifty pieces in the orchestra.

Mary Bolling Chapman presented Howard Ginsburg in a piano program at the Woman's Building. Assisting on the program were the musical debutantes of 1922, including Grace Waring, Josephine Dickinson and Jane DuBose, who holds the Elizabeth Hill Scholarship in music—presented by Mrs. Chapman. J. V. D.

Miami, Fla., January 12.—Sergei Rachmaninoff played before a large and appreciative audience at the White Temple, January 11, upon his return from Cuba. This concert was the first of the S. Ernest Philpitt Series. A gentleman in Mr. Rachmaninoff's party is responsible for the little story that the Cubans have nicknamed him "Prelude Rachmaninoff," the C Sharp Minor Prelude being as popular with them as it is with the great pianist's American audiences.

Mr. Philpitt will later present Mme. Schumann Heink, Jascha Heifetz and Geraldine Farrar. In addition to this series in Miami he is sponsoring the appearance of these artists in Jacksonville, Tampa and St. Petersburg. Mme. Schumann Heink will sing in Orlando, also, under Mr. Philpitt's management.

The Miami conservatory is offering ten weeks' master classes under Mana-Zucca, composer and pianist. The

courses will include piano, song coaching, special study of the composer's works and children's songs. There is also a Listener's Class for those who do not wish active work.

The Junior Music Club held a delightful party in Central School during the holidays, with Grace Porterfield Polk the guest of honor. The members learned her recent Christmas song called Santa Claus Farm, which Mrs. Polk dedicated to Mrs. L. B. Safford and the Junior Music Club.

The Miami Music Club chorus was entertained Thursday at the Clark studio by Adelaide Sterling Clark, its director. The officers are: President, Mrs. W. W. Perry; vice-president, Mrs. M. D. Thomas; secretary, Harriet M'Cay; treasurer, Emily Smith. Members include Mrs. J. A. Bissett, Mrs. E. V. Blackman, Mrs. E. A. Cathcart, Marguerite Denicke, Ann Finley, Martha Herrington, M. R. Klein, Harriet M'Cay, Patty Munroe, Helen Neal, Mrs. Russell Putnam, Mrs. Newman, Mrs. W. A. Rollert, Mrs. C. S. Singleton, Mrs. A. M. Steyer, Frances Tarboux, Elmina Warner, Eleanor Clark, Mrs. E. T. Clark, Mrs. Wedemyer, Mrs. Dan Avery and Helen Sherk.

One of the finest programs ever given by the student section of the Miami Music Club was rendered by Mrs. C. H. Crandon, recently, at her home. Mrs. James Bissett sang *Deep River*, by Burleigh, and a Scotch selection with Frances Tarboux accompanist.

The Emory glee club gave a program at the Fairfax Theater which was received with enthusiasm by a large audience. Members of the organization were honored by many social affairs during their brief sojourn.

At the annual banquet of the Woman's Club, which took place at the Royal Palm Hotel, January 2, Corinne Faudel played the brilliant *Staccato Etude* (Rubinstein) and responded to encores with Grieg's *Butterfly*. Maurine Pepper sang *O Solo Mio*, and as an encore gave Penn's *Smilin' Through*.

Lena Stambaugh, soprano, and Jesse Townsend, pianist, are presenting acceptable programs at the Leamington Hotel this season. Mrs. Stambaugh has composed a number of songs which have been received with favor upon performance.

Iva Sproule Baker arranged a delightful musical program at the Flamingo Hotel recently. The Flamingo orchestra assisted Mrs. Clarence Busch, Mrs. Eugene Moore and Mrs. R. Showers-Baker who presented vocal solos. Vilona Hall was heard in several violin selections. L. T. Highleyman, pianist; R. L. Zoll, baritone; T. T. Young, pianist, and Hamilton Hopkins, bass, also gave appropriate numbers.

Erminia Ligotti, soprano, and Mario Palermo, tenor, attracted a large and appreciative audience to the Casino, recently. L. B. S.

Minneapolis, Minn.—(See letter on another page).

Mobile, Ala., January 9.—A large and appreciative audience greeted Cecile Sherman, who was heard in recital at the Lyric Theater, January 7. Miss Sherman sang with brilliancy and charm, each number receiving enthusiastic applause. The accompanying artist was San Roma, a pianist of ability and interpretative ability.

The Junior Music Lovers is an organization attracting much local attention. It was founded by Mrs. Karl Klinge to further the love of good music in the minds of the young. The scope has recently been enlarged to include interpretative dancing, elocution and kindred arts. The recent recital given at Moose Hall was a most interesting event. The large auditorium was filled with friends, who expressed great appreciation of the work done by these embryonic artists. Those taking part were Harold Sherman, Bessie Lee Mariott, Hyacinth Bodden, Ruth O'Hara, Genevieve Brown, Ruth Kenyon, Herbert Stein, Clara May Kenyon, Gladys Boab, Evelyn Brown, Madeline Lutz, Grace Myers, Sara Boyd, Gertrude Stewart, the boy choir and the chorus.

Frederick I. Dunster, assisted by a number of his organ pupils, gave an organ recital, January 7, at the Jewish Temple. *March of the Vikings*, a very impressive composition. (Continued on Page 60)

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SPECIAL PERFORMANCE, JANUARY 15 (MATINEE)

Following the annual custom, the benefit of the Metropolitan Opera Company's Emergency Fund attracted a capacity house on Monday afternoon, January 15. The bill, a varied one—consisting of the fourth act, second scene, from *Il Trovatore*, the first act of *Carmen*, the same act from *La Traviata*, and the second one from *Tosca*—offered many artists of merit and popularity.

In the Verdi opera, Frances Peralta was a rich voiced Leonora, Jeanne Gordon a fine Azucena, the parts of Manrico and Count Luna being in the capable hands of Morgan Kingston and Millo Picco, and Papi conducted.

Florence Easton repeated her vivid and dashing conception of the cigarette girl in Bizet's excerpt, aided by the pleasing and always agreeable voice of Orville Harrold as Don Jose, and Queena Mario, whose Micaela has previously found favor. Hasselmans conducted.

Bori and Gigli were the principals in the second Verdi opera, singing the parts of Violetta and Alfredo with their accustomed finesse. De Luca as Germont was not far behind in his share of the audience's favor. Moranzoni gave a fine reading of the score.

Maria Jeritza, Scotti and Chamlee were the attractions in the *Tosca* contribution to the program. Moranzoni again was at the conductor's stand.

WILLIAM TELL, JANUARY 15 (EVENING)

On Monday evening William Tell was repeated before a responsive audience, chief honors going to Rosa Ponselle, who sang the role of Princess Mathilde beautifully. In admirable voice, the young dramatic soprano gave an especially fine account of herself and came in for a large share of the audience's applause. Martinelli, although suffering from a bad cold, sang with an abandon that aroused the enthusiasm of the entire house.

Giuseppe Danise, in the title role, did some of the best singing of the evening. Always a reliable artist, Mr. Danise contributed to the artistry of the performance. Didur was, of course, at home in his part of the hard-hearted Gessler, while Bada handled the role of Rudolph, as did Jose Mardones that of Walter Furst, with skill. And one must not forget the splendid work of Marie Sundelius—that dependable artist; in appearance, Mme. Sundelius was ideally suited to the demands of Gemmy, son of William Tell, and she sang and acted equally well. Papi conducted.

The famous overture received the greatest applause of the evening and Papi called upon his orchestra several times to acknowledge the applause—which was genuinely earned. The ballet, too, did not lack response.

TRISTAN AND ISOLDE, JANUARY 16

Tristan and Isolde, with all its erotic outpourings, provided the opera entertainment for Brooklyn on Tuesday night. Under the direction of Artur Bodanzky, the performance was an artistic triumph. He had the orchestra under complete control and dominated the music drama at all times. Margaret Matzenauer was Isolde. Her work is too well known for comment. She has a glorious voice and always impresses her auditors with the fact that she has complete artistic control. Jeanne Gordon as Brangaene was a compelling figure of youth and beauty, and her voice was all that could be desired.

The audience was largely interested in Curt Taucher, who made his first appearance in Brooklyn. He has a fine, ringing, powerful voice. While he is not a heroic figure, he gives evidence of being an experienced artist. Paul Bender looked every inch a king. His vocal work was more satisfactory than at his first appearance in Brooklyn in *Der Rosenkavalier*. Clarence Whitehill, as Kurvenal, gave a vigorous interpretation of Tristan's first aide. The performance as a whole was a brilliant demonstration of what can be done with the Wagnerian music drama.

DER ROSENKAVALIER, JANUARY 17

Der Rosenkavalier had another performance at the Metropolitan on Wednesday evening, January 17. There were two changes in the cast, Rafaelo Diaz sang very neatly indeed the little aria for tenor in the first act which usually falls to Orville Harrold; and a brown wig replaced the gray one that usually sits on the head of Florence Easton as the Princess. Mme. Sundelius was a clear-voiced Sophie, and Jeritza the same dashing young boy again as Octavian, while Bender held the whole thing together with a splendid performance of Baron Ochs, and Schützendorf portrayed the comic Faninal. Mr. Bodanzky conducted; it was one of his rather slow nights and the waltzes in particular did not have the "Schneid" that belongs to them.

ROMEO AND JULIETTE, JANUARY 18

Gounod's *Romeo et Juliette* was repeated on Thursday evening with Lucrezia Bori, a beautiful and graceful heroine, and Gigli, the rich voiced Romeo. Both artists were in fine form and gave of their best—which is saying a great deal as they always attract much interest and delight their hearers. Hasselmans gave the score a fine reading, resulting altogether in a smooth and enjoyable performance. The cast was the same as upon previous occasions—Henrietta Wakefield as the Nurse, Rafaelo Diaz as Tybalt, Giuseppe De Luca as Mercutio, Didur as Capulet, Rother as Friar Laurent, and D'Angelo as the Duke of Verona.

MADAME BUTTERFLY, JANUARY 19

Madame Butterfly resumed its rightful place on the regular repertory of the Metropolitan on January 19 and aroused the usual enthusiasm in a very large audience.

The work was given a sterling performance under the direction of Moranzoni. Florence Easton, one of the finest Cio-Cio-Sans, was at her best. Edward Johnson is an ideal Pinkerton, having the American manner, as few Pinkertons have, and the voice for the part. Scotti, great artist as he is, is not a United States consul but an Italian consul. Perini was a pleasing Suzuki and Cecil Arden an impressive Kate Pinkerton. Effective color was lent to the Japanese characters by the excellent impersonations of Angelo Bada, Pietro Audisio, Paolo Ananian, Quintana and Reschiglian.

CAVALLERIA RUSTICANA AND PAGLIACCI, JANUARY 20

(MATINEE)

On Saturday afternoon, the always popular double bill drew a capacity house (many being turned away) to hear Maria Jeritza as Santuzza, assisted by Mario Chamlee as Turiddu, Marion Telva as Lola, Millo Picco as Alfio and Maria Mattfeld as Lucia. Mme. Jeritza was heard to better advantage in the part than previously. Although this one is considered her less successful role, she, nevertheless, gives much of interest historically. Vocally she seemed to be better suited to the demands of the role than heretofore. After the big aria in the first half she received an ovation. Chamlee did some really beautiful singing and acted with fervor and dash. Telva sang well but seemed not vivacious or fascinating enough. Moranzoni gave a capital reading of the score, adding to the high standard of the performance.

Titta Ruffo, of course, scored a tremendous ovation after the prologue, and during the performance, both through his singing and acting, held the interest of the audience. Elizabeth Rethberg made a fine impression as Nedda. She possesses one of the best voices of the company and is indeed an addition. Edward Johnson as Canio handled the part skilfully and came in for his share of the honors. Papi conducted.

SUNDAY NIGHT CONCERT, JANUARY 21

The tenth Sunday night concert of the season maintained in every respect the high standard previously set by the Metropolitan chorus and orchestra. On this particular occasion the chorus even seemed to outshine itself. The program opened with the third act of *Erminie* and Conductor Bamboschek obtained many beautiful effects. The male chorus parts were superb. The soloists were Ponselle (Elvira), Danise (Don Carlos), Mardones (Don Ruy), Tokatyan (Ernani), Bada (Don Ricardo) and Reschiglian (Jago). The new tenor, Tokatyan, was not in the best of voice, but Ponselle, Danise and Mardones were splendid.

The Grail Scene from *Parsifal* was also capably presented, the chorus back stage, presumably under Giulio Setti's direction, deserving a large share of credit for the fine performance. The audience showed its particular pleasure after this part. The soloists were William Gustafson (Titirel and Gurnemanz) and Gustav Schuetzendorf. The singing of the former was particularly delightful to listen to, his big, sonorous voice making his solo passages a treat.

The second half of the program opened with the Tchaikowsky 1812 overture creditably done. Then followed the Prologue from Boito's *Mefistofele*, in which Mardones gave a fine rendition of the Prologue. To end with there was the triumphal scene from Act II of *Aida*, in which the soloists were Ponselle, Danise, Gordon, Rother, Harrold and D'Angelo. This was capably given, the work of chorus and orchestra as well as soloists being par excellence.

Institute of Musical Art Concert

The Institute of Musical Art of the City of New York, Frank Damrosch director, celebrated its eighteenth anniversary on Tuesday evening, January 16, by giving a concert in the hall of the institute, 120 Claremont avenue. The program was made up of compositions by Franz and Schubert, comprising the quartet for strings, op. 29, in A minor; four songs—*An Die Musik*, *Die Forelle*, *Nacht-*

violen, *Lachen und Weinen*—and two movements from the piano quintet (Forellen quintet), op. 114. In both the opening and closing numbers the participants were students of the Institute, while the vocal numbers were rendered by J. Nora Fauchald, an honor graduate of last year in the artists' course. Dr. Frank Damrosch has been director of the Institute of Musical Art during the entire period of its existence.

Elsie Lyon Succeeds Mary Potter at Temple Emanu-El

Remembering Elsie Lyon's very artistic and successful concert at the Town Hall earlier in the season, when the young contralto's singing met with the unanimous approval of the critics, it is not surprising that she was recently chosen to succeed Mary Potter as contralto soloist at the Temple Emanu-El. Miss Lyon is the possessor of a voice



ELSIE LYON

of splendid power and range, which she uses with intelligence and taste. When first she came to New York from her home in Ohio, the young singer met with many struggles, being handicapped greatly in her progress through a lack of money. She had grit, however, and devoted her efforts to teaching in order to make a living. Little by little, as she received opportunities to appear in public here, she made the most of them and made a deep impression with her beautiful voice and interpretative art. Not until this season was she able to give a New York recital, but when she did, it was not in vain. Her hard work and determination to get ahead had its desired results.

Aside from her concert work (she is now under the management of the Music League of America) and a limited amount of teaching in New York, Miss Lyon has a large class in Newark, Ohio. This class she is able to instruct practically every month or six weeks.

Idelle Patterson Gives Intimate Recital

On Sunday afternoon, January 21, Idelle Patterson was heard in one of a series of Intimate Recitals at the Patterson Studios, 326 West 76th street, in which she had the assistance of Lucile Orrell, cellist. There were many admirers on hand to hear this charming young artist, who is certainly worthy of the name. She has grown so vastly in her art since the writer first heard her some four or five years ago. Her coloratura work is a joy. It is fluent and agreeable to the ear, and she sings the most intricate passages with the utmost ease. Her voice, moreover, has a warmth and evenness that is not always apparent in coloratura voices, although she is really a lyric-coloratura soprano. In fine voice, Mme. Patterson rendered a well chosen program which delighted her hearers. She had the fine accompaniments of her husband, A. Russ Patterson.

Lucile Orrell is a cellist who gives much pleasure. Technically well equipped, she is also an interpreter of charm. Herman Neuman was at the piano for Miss Orrell.

The program follows:

Deh vieni non tardar, *Le Nozze Di Figaro* (Mozart), *Pioccia la neve* (Cimara), *Cavatina* and *Rondo* from *La Sonnambula* (Bellini), *In Meiner Heimat* (Trunk), *Mansfallen spruchlein* (Wolf), *O Komm im Traum* (Liszt), *Idelle Patterson*; *Nocturne* (Chopin), *Orientale* (Cui), *Spanish Dance* (Popper), *Lucile Orrell*; *Aux temps des Fees* (Koechlin), *Mandolines et Guitars* (Grovelez), *Priez-aimez-chantez* (Grieg), *Wings of Night* (Winter Watts), *Come Unto These Yellow Sands* (Frank La Forge), *By the Fountain* (Harriet Ware), *The Catbird* (J. W. Clokey), *Idelle Patterson*.

Regular Sunday Tea at Harcum School

At the regular Sunday afternoon tea at the Harcum School, Bryn Mawr, Pa., on January 3, songs were given by Sarah Horner of Mt. Pleasant, Pa., and Mary Elizabeth Broderick of Muncie, Ind., played the harp. Mrs. Harcum was heard in a Chopin group, modern French group, and, at the urgent request of the girls, the Erl Koenig.

Michael Anselmo's Recital on Saturday

On Saturday evening, January 27, at Aeolian Hall, Michael Anselmo, violinist, will give his debut recital. An interesting program has been arranged, and Julius Schendel will preside at the piano.

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New York Concert Announcements

Thursday, January 25

Symphony Society of New York, afternoon.....Carnegie Hall
 Philharmonic Society of New York, evening.....Carnegie Hall
 E. Robert Schmitz, piano recital, evening.....Aeolian Hall
 Cantor Abraham Josef Gebleichman, evening.....Town Hall

Friday, January 26

Philharmonic Society of New York, afternoon.....Carnegie Hall
 Symphony Society of New York, evening.....Carnegie Hall
 Guy Maier and Lee Pattison, two-piano recital, evening.....Aeolian Hall

Saturday, January 27

Symphony Concert for Young People, afternoon.....Carnegie Hall
 Katherine Bacon, piano recital, afternoon.....Aeolian Hall
 Michael Anselmo, violin recital, evening.....Aeolian Hall
 Pablo Casals and Susan Metcalfe, afternoon.....Town Hall

Sunday, January 28

Philharmonic Society of New York, afternoon.....Carnegie Hall
 Symphony Society of New York, afternoon.....Aeolian Hall
 Emilio de Gogorza, song recital, afternoon.....Town Hall
 Ruth Draper, original character sketches, evening.....Broadhurst Theater
 City Symphony, afternoon.....Century Theater

Monday, January 29

Elsa Fischer String Quartet, evening.....Aeolian Hall
 Albert Vertchamp, violin recital, evening.....Town Hall

Tuesday, January 30

Fritz Kreisler, violin recital, evening.....Carnegie Hall
 People's Chorus of New York, evening.....Aeolian Hall
 Ernest Schelling, concertos with orchestra, afternoon.....Town Hall
 Philharmonic Society of New York, evening.....Metropolitan Opera House

Wednesday, January 31

Society of the Friends of Music, afternoon.....Carnegie Hall
 City Symphony, evening.....Carnegie Hall

The Elizabeth Duncan School

The MUSICAL COURIER has been asked whether the Elizabeth Duncan method of dancing is taught in New York. The main school of Elizabeth Duncan is located in Europe at Darmstadt, Germany, where a good number of American pupils are enrolled. The New York branch of the Elizabeth Duncan School is in Carnegie Hall, where the only authorized pupil of Elizabeth Duncan, Gertrude Drueck, is in charge. Miss Drueck studied with Miss Duncan in her school for over ten years. She is conducting classes at Carnegie Hall, Studio 61, for children from four years on, young girls, and women, on Monday, Wednesday and Friday afternoons and evenings. A new class has commenced this month in folk singing and dancing, which is being conducted by the directors of the Elizabeth Duncan School, Max Merz and Gertrude Drueck. The New York branch of the Elizabeth Duncan School has been successfully carried on for the past two years, and the true Elizabeth Duncan method is taught.

Marie Novello Plays at Musicale Here

During her stay in New York, Marie Novello, the Welsh pianist, has become quite a social favorite and has played professionally at many of the prominent Fifth Avenue and Park Avenue homes. On January 18, she played at a musicale, given by Mrs. Claude Beddington, at 819 Park Avenue, before a distinguished and musical audience. Marchioness of Dufferin, Viscountess Maitland, Lady Muriel MacKenzie, Mrs. Vanderbilt, Sr., Mr. and Mrs. Arthur Curtis James, Mr. and Mrs. Cushman, Mr. and Mrs. George Wickersham, Mr. and Mrs. Stephen Pell, Baron de Vaux, Albert Morris Bagby, Commander Cook of the U. S. Navy, Hon. Paul Cravath, and Mrs. John Magee.

Noted English Pianist Returning to America

The announcement proceeds from the office of Catherine A. Bamman that Katharine Goodson, the celebrated English pianist, is to return to America for a tour of just three months' duration, from September to December, 1923. The exceptionally dignified record left by this artist on the occasion of past appearances is such as to warrant a widespread interest in her return; moreover, recent English and Continental reports speak of her as the unequivocal leader among women pianists. Miss Goodson is promising some interesting new additions to her repertoire.

Samaroff's Program Creates Interest

Olga Samaroff's "improvised" program, which she will play at Town Hall on Saturday afternoon, February 3, evidently has struck the fancy of music lovers, for many requests have been received for selections to be played. Mme. Samaroff will be guided in the make-up of her program by the votes for pieces from a list of ten major works which she has announced and from the standard repertory of shorter pieces. So far, votes have been received for every selection listed—and many appeals for selections not listed.

Norbert Salter Coming Here

Norbert Salter, well known Berlin theatrical and operatic agent and representative in German-speaking countries for the Metropolitan Opera Company, is due in New York February 6, on the S.S. Olympic. With him is Michael Bohnen, the German baritone, who is coming to the Metropolitan Opera. Mr. Salter will remain in New York for several weeks and while here wishes to get in touch with American artists who may be interested in singing in opera in Europe.

Gadski Booked with Orchestra

Johanna Gadski, the eminent Wagnerian soprano, assisted by the City Symphony Orchestra, Dirk Foch, conductor, will give an all-Wagner program at Carnegie Hall on the evening of Saturday, February 10.

City Symphony to Give Five Free Concerts

Five free concerts will be given by the full City Symphony Orchestra, under the direction of Dirk Foch, in Cooper Union this season. They will be held on Thursday

evenings, January 25, February 1 and 22, and March 1 and 8. These concerts are being held in conformity with the announced policy of the City Symphony Orchestra to furnish to the masses the best music. No tickets or coupons will be needed to gain admission. The concerts will be absolutely free to anyone who cares to attend.

Mme. Cahier on Committee of American and Foreign Artists

Mme. Cahier, the American dramatic contralto, has been appointed a member of the Committee of American and Foreign Artists (with the exception of German and Austrian artists) formed by Theodore Spiering, under the name of Austro-German Musicians' Relief Fund. Among the committee members appear the names of Easton, Gabrilowitsch, Hadley, Herbert, Hofmann, Huberman, Powell, Hutcheson, Olga Samaroff, Sembrich, Shattuck, Siloti, etc.

Olanoff's Second Recital

Max Olanoff, violinist, who gave successfully a very taxing program at Aeolian Hall in December winning many fine press reports, will give a second concert at Aeolian Hall on Thursday evening, February 8. He will play an entirely different program, which will include the Mendelssohn E minor concerto, a "first performance" number by Franklin Ford, and numbers by Handel, Kreisler, Wieniawski and others.

Münz to Be Heard in Elmira

Mieczyslaw Münz, the Polish pianist, following his recent orchestral debut at Aeolian Hall in December winning many fine press reports, will give a second concert at Aeolian Hall on Thursday evening, February 8. He will play an entirely different program, which will include the Mendelssohn E minor concerto, a "first performance" number by Franklin Ford, and numbers by Handel, Kreisler, Wieniawski and others.

Harriet Van Emden Under Mayer Management

Harriet Van Emden, American soprano, who is now singing with unusual success throughout Europe, will appear in concert in America, under the exclusive management of Daniel Mayer, beginning January 1, 1924.

La Charme's American Debut

Maud La Charme, coloratura soprano, will make her debut recital in America in the Academy of Music Foyer, Philadelphia, on the evening of February 26. Her program will include selected arias and songs in English, French and Italian.

Rumsey Soloist with City Symphony

Ellen Rumsey, who was the soloist on the spring tour of the St. Louis Symphony Orchestra last season, has been engaged as soloist with the City Symphony Orchestra for Sunday, January 28.

George Reimherr to Give Recital

On Sunday evening, February 4, George Reimherr will give a recital at the National Theater, offering one of his usual well balanced programs.

Friedman to Play Chopin

Ignaz Friedman will give an all Chopin program for his second recital in New York at Aeolian Hall, Saturday afternoon, February 3.

Garrison at Carnegie Hall February 10

Mabel Garrison, who since her return from her successful European tour has been concertizing in the West, will make

CHICAGO OPERA SEASON IN BOSTON OPENS BRILLIANTLY

(Special Telegram)

Boston, January 22.—The Boston season of the Chicago Civic Opera opened brilliantly with Aida. A distinguished audience filled the Boston Opera House from pit to dome tonight for the opening performance of the two weeks' season of the Chicago Civic Opera Company. It was a remarkable performance, recalling the glories of the old Boston Opera Company. Rosa Raisa, who was originally announced to appear in the title role, was suffering from a heavy cold and her place was taken at the last moment by Claudia Muzio, who sang most effectively and was dramatically convincing. Her art has ripened since she was last heard here. Charles Marshall as Rhadames was a truly heroic tenor, the richness and volume of his voice making a thoroughly favorable impression. He was warmly applauded after the Celeste Aida. Van Gordon was superb as Amneris, vocally, histrionically, visually; Formichi was excellent as Amonasro, his voice and skill winning immediate favor; Lazzari, a sonorous and appropriately dignified Ramfis. Malvena Passmore sang well the music of the Priestess, and Cotreuil gave the King with finesse. Chorus and orchestra maintained a high standard throughout, while the ballet, conceived by Adolph Bolm, was a notable feature. Polacco's sympathetic and highly intelligent reading of the score contributed greatly to the success and enjoyment of the performance. He received an ovation when he came to his place for the last act. The production was more than adequately mounted, the setting startlingly beautiful, and the mise-en-scene altogether admirable. There were numerous curtain calls for the principal singers. Boston is to be congratulated on the successful culmination of the effort of the local guarantors, the managing committee of the Chicago-Boston Opera Association and Louis H. Mudgett (for the Shuberts), to bring grand opera back to this city. J. C.

her first New York appearance for the season in a song recital in Carnegie Hall on Saturday afternoon, February 10.

Cahier to Offer Attractive Program

Mme. Cahier, who has had several appearances in New York City this past season, will give a song recital in Town Hall, Monday afternoon, February 5. Mme. Cahier is noted for her artistic rendering of the classical musical literature, and has prepared an unusually attractive program for this recital.

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AT THE GRAND OPERA
MONTE CARLO

Rachel Allabach in Toledo Concert

Rachel Allabach, the young and gifted coloratura soprano of Toledo, appeared in a successful concert in that city on January 10, at the Scott Auditorium. The audience was a large one, including many music lovers who applauded the young artist to the echo after each number. Miss Allabach is the possessor of a somewhat phenomenal voice, and at



RACHEL ALLABACH

the close of the program the audience crowded to the front of the stage and called for additional numbers to which she graciously responded.

In commenting upon the concert, the News-Bee said: "Besides her rare gifts, young Rachel Allabach was lovely to look at."

This young artist is grateful to her maestro, M. E. Florio, for all the success she has achieved. She has been well schooled and her coloratura work is admirable. In the Proch theme and variations as in the famous Shadow Song from Dinorah, which was given with flute obligato, Miss Allabach thrilled her hearers with the smoothness and ease of her singing. Her program, always devoted to the exposition of the highest type of music, included Qual Farfaletta (Handel), two groups of songs, the Proch air and variations, and the Shadow Song.

Sheer Pluck

Waves fifty feet high swept over the decks of the Cunard liner, Aquitania, on one of her recent return trips to America. Captain Sir James Charles, R. N. R., admitted that never in all his forty-two years of experience had he seen so rough a sea. Water poured in through the lower portholes in such floods that the passengers were swept along before it. Women fainted; stout-hearted men fled to the comparative shelter of the stern of the boat; stewards rushed about in a vain attempt to reassure the panic-stricken. And all the while, one woman stood calmly at her porthole, watching the great waves buffet the ship, which never fal-

tered, but ploughed its way magnificently on. That woman was Mme. Clara Novello Davies.

"No," that noted teacher-conductor replied later, in answer to a reporter's question, "I was not in the least afraid. First, it was a beautiful and awe-inspiring spectacle—then, too, the sporting spirit of the ship's musicians, who continued to play all through the terrific hurricane, seemed to be infectious. If they go on calmly playing in what seems to be the face of death I told myself, the least I could do was to remain quietly in my cabin and not add to the confusion and turmoil. So I stayed in my stateroom and watched the watership battle with the storm. I have crossed the ocean twenty-seven times, but never have I witnessed a sight so splendid."

This is but one incident that throws much light upon the character of Mme. Davies, who has come to New York to continue her great work of voice-liberation. Here her magnetic personality will serve as an inspiration and a model to her students, who may hope to acquire by their association with Mme. Davies, the poise and philosophy which characterized her actions aboard the Aquitania.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

WHO SMOKES?

"Would you be kind enough to let an old reader of the MUSICAL COURIER know the names of the great singers who have the habit of smoking? Also the reasons why smoking is injurious to the voice?"

The general opinion seems to be that all the great singers are smokers, but in moderation. As to why smoking injures the voice it would be necessary to obtain the opinion of a physician to decide that question. The specialist consulted by the Information Bureau said that smoking injured the voice when indulged in excess; but what was moderation for one person might be excess for another.

SCHUBERT'S DER ATLAS.

"I had planned to use in my public work this season a song which lies rather well for my voice, and have already used it twice; it was easily the thing the people liked best. But upon buying a new, well-edited copy, I find it says in parenthetical clause '(and it is only the male voice which should essay this song—at least in public)'. Now there are so many songs obviously written for one sex so generally sung by the opposite, but on account of appearing in some of the larger cities, I do not want to do anything ridiculous, and would appreciate it so much if some person there could authoritatively tell me whether Franz Schubert's Der Atlas is ever used on the program of a soprano and whether it would invite severe criticism from those better versed in German Lieder tradition than myself."

The above letter was read to a well known New York music critic, and immediately came this opinion: "She would make herself ridiculous in singing Schubert's Das Atlas in public. No woman sings that song." Another critic who overheard the conversation at once acquiesced in the above opinion, saying: "That is perfectly right, it is not a woman's song." So there you have the verdict of two authorities on music.

THE VIOLA.

"Will you kindly answer a couple of questions for me? I read the MUSICAL COURIER and, with one or two exceptions, have never seen any remark or advertisement on the viola. I gave up violin and bought a very expensive viola and it seems to be a freak among—well everything and everybody, as I have hit a lot of big towns and no one uses a viola. In the orchestra they throw the viola parts away at once. Now is it not practical for solo work? If not please tell me why and I will sell it. Will you also tell me where I can get solos, third or fourth grade, with piano accompaniment? Thank you."

Answering your second question: Write to any of the large music publishing houses explaining what you require and you will be able to obtain music of any grade desired. Your local dealer can supply you with names and addresses.

It is difficult for the Information Bureau to quite understand the position that the viola seems to occupy as told by you in your letter. The viola is one of the important instruments of the orchestra, being in the first classification of the main groups. There are four main groups, the first consisting of violin, viol, violoncello and double bass, so you see the viola is second only to the violin; in fact it is "the tenor violin" according to the musical dictionary. The dictionary continues giving the number of instruments that compose a grand or symphony orchestra as follows: Fourteen first violins, fourteen second violins, nine violas, nine violoncellos and six double basses. This is the number in the orchestra of the Gewandhaus, Leipzig. The other instruments are not mentioned as you are interested in violas and stringed instruments. In all string quartets, the members are usually soloists who form the combination, the viola coming next to the violin, as it would in an orchestra. Throwing away the parts of any orchestral composition, sounds rather arbitrary and very unmusical. The small orchestra is reduced by leaving out the trombones, some of the horns, kettledrums and clarinets, but apparently no change in the "strings."

THE LARGE 3.

"Recently I purchased a piece of music and it had a large 3 apparently to indicate the time as it came directly next to the sign for the treble clef. Will you tell me exactly what it meant? In the French notation the large 3 is still employed instead of 3/4."

SERAPHINA.

"Was there ever a musical instrument called the seraphina, and if so what was it like?"

The seraphina was like the harmonium, the latter instrument being evolved from it. The tone was very harsh, and when John Green invented the harmonium in 1833, it soon disappeared.

Grace Hofheimer Gives Studio Recital

Grace Hofheimer gave a musicale at her Staten Island studio, 956 Tompkins avenue, Arrochar, on Sunday, January 7. One of her students, Ruth Rosensweig, presented the main part of the program, playing compositions by Bach, Beethoven, Chaminade, MacDowell and Rachmaninoff. She was assisted by Helene Ries, an artist-student of Miss Hofheimer, and two eight-year-old children, Josephine



GAY MACLAREN,

after her concert at Norwich, Conn. Reading from left to right: Ethel Odgers, president Teachers' League; Rose Leonard, secretary Teachers' League; Gay MacLaren, dramatic artist, and Grace Benjamin, manager of artists.

Maratea and Miriam Klar, who played pieces by Bach, Schumann and Dutton, showing a thorough training in memorizing, rhythm and tone. Helen Clark sang several songs, with Miss Hofheimer at the piano.

Miss Hofheimer plans to give a series of musicales monthly until May.

New York School of Music and Arts Recital

Ten numbers, made up of piano, vocal and violin pieces, performed by the young students at the New York School of Music and Arts, Ralfe Leech Sterner president, held the interested attention of the audience at headquarters January 11. Of decided interest was the first performance of a concerto for piano, with organ accompaniment, played by talented Howard Green (prize-winner at the Becker Aeolian Hall contest), with Professor Riesberg, his instructor, at the organ. The work was Rubinstein's in D minor and will be followed a fortnight hence by Grieg's, to be played by Beatrice Pinkham. The latter was heard in a Chopin etude, played with clean-cut technique, and the Rachmaninoff prelude in G minor, which contained much life, and was unusual as well for poise. Sarah Frances Espy played brilliantly the seldom-heard variations on a Swiss air by Chopin, this intelligent and musical pianist showing serious study.

Miss Pinkham, Miss Espy and Eunice Rees played the Sousa Washington Post March as a piano trio, and it is safe to say the composer himself never put more snap into it! Little Ida Rosen, violinist, was heard in Wieniawski's Legende; she is making fine progress under Professor Stoeving. Charlotte Heath's voice, of sweet quality, united with distinct enunciation and pretty personal appearance, and Janice Maloney, soprano, who has considerable execution, as displayed in Sanderson's waltz-song, were the new singers heard. Others on the program who have previously appeared were Marguerite Hitch, Gladys Birkmire and Rocco Carcione, and Frank W. Warner played musically accompaniments. An interested listener was Byron Hudson, tenor robusto, who began his serious studies at this school.

Juliet Griffith Mosher Soloist

On Thursday afternoon, January 11, Juliet Griffith Mosher was the soloist for the tea recital at Sherry's under the management of Katharine McNeal. The tea room was well filled with an appreciative audience to listen to Mrs. Mosher, in whom much interest has been manifested since Mme. Calvé recognized her ability and took her to Europe last summer with her to study. Mrs. Mosher's voice is a soprano of sympathetic quality and rich coloring. Her first group consisted of numbers by Massenet, Fauré and de Falla, the latter's Seguidilla meeting with special favor because of the spirit with which it was given. Mozart's Alléluia was rendered with fine style, clear tone and flexibility of voice. Protheroe's What Is There Hid in the Heart of a Rose? was interpreted with feeling and Martin's Come to the Fair concluded the group. Mrs. Mosher sings with much expression and has a charming personality.

Milwaukee Concerts Please

Milwaukee, Wis., January 6.—Rachmaninoff played to a large audience at the Pabst Theater December 17. This concert was on Marion Andrews' course.

On December 28 the Arion Club gave its annual presentation of The Messiah in the auditorium before an audience numbering between 5,000 and 6,000. The club gave a splendid account of itself, and the assisting artists, Elsie Harthan Arendt, soprano; Eva Gordon Horadesky, contralto; Arthur Boardman, tenor, and William Phillips, basso, were received with enthusiasm. Dr. Protheroe deserves much credit for what he has accomplished this year. M. A.

Maier and Pattison in Only Recital Here

At their only New York recital of the season in Aeolian Hall on January 26, Guy Maier and Lee Pattison, the two-piano recitalists, will feature the Weber-Godowsky Contrapuntal Paraphrase on the Invitation to the Dance.

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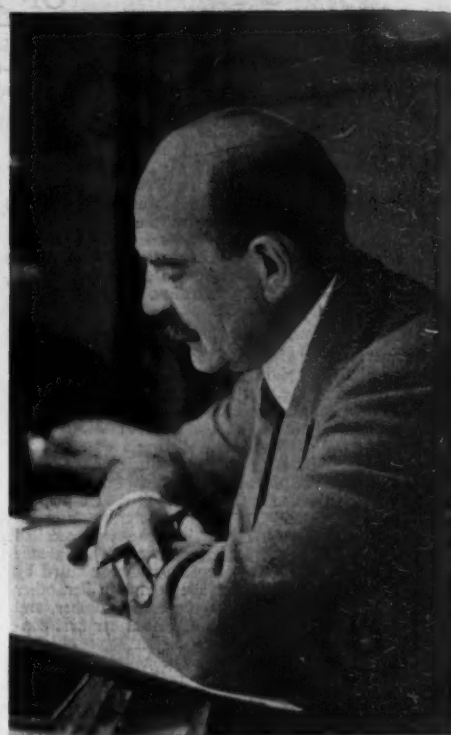
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CHARLES HACKETT AND WIFE OFF FOR EUROPE.
When this picture appears, Mr. Hackett will have already begun his season as leading tenor at the Teatro Lico in Barcelona, which is to be followed by seasons at Madrid, Paris (Grand Opera) and Monte Carlo. The picture shows Mr. Hackett as he left on the Majestic early this month. (Photo by Bain News Service)



JULIA CLAUSSEN AND HER PARROT LORETTO, who is quite a remarkable bird. Mme. Clausen brought her from Mexico a year ago at which time Loretto spoke only Spanish. Today she speaks English, a little Swedish, and, of course—sings. (Photo © Underwood & Underwood)



VICTOR HARRIS, well known conductor and vocal teacher, under whose direction the St. Cecilia Club gave the first concert of this season in the ball room of the Waldorf-Astoria on the evening of January 23, the program including the first performance of several new works specially composed for the club which this year numbers 125 voices. At Knedler's Gallery this week a portrait is on exhibition of Mrs. Harris and her children, by Charles W. Hawthorne, one of the most famous of living American painters. (Photo © Underwood & Underwood)



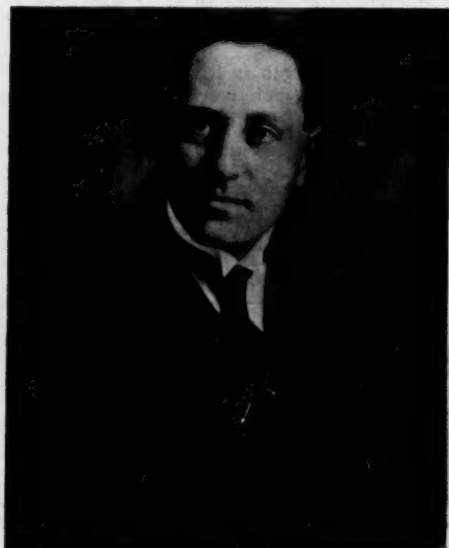
ESTHER DALE, soprano, who has given two successful Aeolian Hall recitals, and on January 31 will be heard again at Rumford Hall.



CYRENA VAN GORDON played hostess recently to more than one hundred members of the chorus of the Chicago Civic Opera Company.



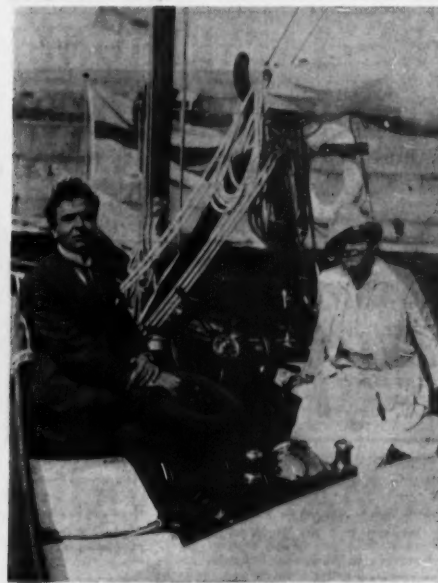
ELLY NEY, the pianist, snapped recently in San Francisco, while on tour.



BERNARD LABERGE, concert manager, of Montreal, Canada, who was in New York for a few days last week. Mr. Laberge is the manager of the famous French organists, Bonnet and Dupré, for whom he has booked the most important series of organ recitals given in America and Canada in recent years. He is sailing for France in April and promises interesting news of American appearances for French artists for next season.



NADIA REISENBERG, pianist, who was soloist recently with the Capitol Symphony Orchestra, Erno Rapee, conducting. Miss Reisenberg is an artist pupil of Alexander Lambert. She made her debut on December 17 with the City Symphony Orchestra.



CONDUCTOR BRUNO WALTER AND MADAME CHARLES CAHIER on board Mr. Cahier's yacht, Orphée, in the harbor of Malmo, Sweden, last summer. Mme. Cahier is now singing in this, her native country, and Mr. Walter arrives within a few days to conduct several symphony concerts.

CHICAGO ENJOYS ANOTHER WEEK OF HIGH CLASS ATTRACTIONS

Joseph Schwarz Scores in First Recital, Drawing Large Audience—Cyrena Van Gordon Delights Opera Club—Morini and Beethoven Trio Heard in Interesting Programs—Chaliapin Recital Postponed—Great Demand for Sevcik's Time—Huberman's Program—Other News

Chicago, January 20, 1923—Quite a few recitals took place on Sunday afternoon, January 14, but the most interesting were the ones of Erika Morini, violinist, who performed at Orchestra Hall, and the Beethoven Trio, which was heard in the first of a series of three programs of chamber music in the drawing room of the Cordon Club. The other recitals were those of Themy Giorgi, tenor; Harriet Case, soprano, and Ann D'Argel, contralto. The recital of Feodor Chaliapin, scheduled to take place at the Auditorium Theater on Sunday evening, was postponed until Sunday afternoon, January 28.

ERIKA MORINI.

Under the management of Wessels & Voegeli, Erika Morini gave a violin recital that rightly delighted a large audience, as this young wizard of the bow was found to be in her best mood in the Mendelssohn concerto in E minor, which opened the program and which served as the basis of this review. "A devil of the bow," she has been called and that appellation seems to characterize her playing, as a more fiery interpretation of the so often played E minor concerto has not been heard in these surroundings. She took it at top-speed without missing a note, and her amazing interpretation astounded her hearers; at the conclusion, she was recalled many times to acknowledge rapturous plaudits. The balance of her well built and interesting program was not heard by this reviewer, but in all likelihood she found in her other selections the same approval as in her opening number, and the audience the same enjoyment derived from her first contribution.

THE BEETHOVEN TRIO.

There are organizations of which Chicago is justly proud, among which must be mentioned in first line the Beethoven Trio, which has for its personnel M. Jennette Loudon, pianist; Ralph Michaelis, violinist, and Theodore Du-Moulin, cellist. Those three artists—each well deserving of the name—furnished an hour of real musical enjoyment in the drawing room of the Cordon Club; this is a well chosen location for chamber music, as the at-

mosphere of the clubroom adds materially to the receptive mood of the listeners and acts as an inspiration for the performers. Heard in the Quasi Variationi from Rachmaninoff's Trio Elegiacque, the Beethoven Trio demonstrated anew its claim as a very first class organization and its ensemble playing was so uniformly good as to give entire satisfaction to the most demanding auditor. Such chamber music as is given by the Beethoven Trio makes that kind of elevating entertainment more and more in demand, and that wonderful combination of three excellent players made each contribution an object of admiration. The second group included Goossens' The Village Church and The Water Wheel, and Debussy's L'Enfant Prodigue, and the program was concluded with the Beethoven Trio, op. 1, No. 1. The Beethoven Trio plays with beautiful accent, each member content to harmonize his tone with that of his colleagues instead of trying to shine separately; they scintillate by their very union. They played with tender melancholy the Rachmaninoff music, and they "sang" exquisitely the passages of the Beethoven Trio; they gave a poignant reading of the pathetic music of the Debussy L'Enfant Prodigue and their reading of Goossens' numbers enlightened the public as to the real merits of those two exquisite contributions to the chamber music literature. A very interesting concert that presaged well for the two successive ones to be presented on February 11 and March 25.

THEMY GIORGI.

Themy Giorgi is a tenor who has sung operatic roles in municipal theaters of Germany, possessor of a sweet voice and a too-great use of the "sob" note, which makes some of his contributions extremely tedious. The newcomer impressed by his musicianship, excellent diction and beautiful medium. His high tones are generally tight and guttural. The recital took place at the Studebaker Theater, under the management of F. Wight Neumann.

ANNA D'ARGELL.

A fine voice and good stage presence are the best assets discovered at the first recital here of Anna D'Argell, who has appeared in opera on the British Isle.

HARRIET CASE.

Formerly of Chicago and now of New York, Harriet Case gave her first recital at the Blackstone Theater before a friendly audience. The voice is not pleasing, but its use is all in the favor of the recitalist, who knows how to interpret songs even though her medium is deficient. The recital was under the management of Rachel Busey Kinsolving.

JOSEPH SCHWARZ'S RECITAL.

Among the great masters of bel canto must be named Joseph Schwarz, the baritone, who gave his first Chicago recital at Orchestra Hall, under the management of Wessels & Voegeli, on Monday evening, January 15. Although Garden appeared at the Auditorium on the same evening in Carmen, and although Monday night is known in the parlance of theaters as an off-night, Orchestra Hall was practically filled from pit to dome and this in itself must have assured Schwarz of his popularity in our midst—popularity well deserved and won by most effective work on the stage of the Auditorium, where he was sadly missed this season. To a reporter, who for years has attended concerts and recitals, Schwarz was able to give many thrills, and though generally this reviewer is not lavish with applause, he could

not refrain from expressing his admiration by joining his plaudits with those of a delighted and enthusiastic audience.

Schwarz sings lieder as well as he does oratorio and operatic excerpts. He is a master singer and his interpretations are those of the great artist. This auditor would have been happy to have him encore the Sinding Sylvelin and insisted vehemently upon a repetition, but Schwarz thought otherwise and, unfortunately, that number was not heard again. This was a pity, as his rendition was a classic. Another contribution that made a big and lasting impression on this reviewer was Over the Steppe, by Gretchaninoff, and Moussorgsky's Mephisto's Song of the Flea—the latter heard very often in Chicago—was sung with such mastery as to obliterate from mind all other conceptions of the number and to recollect only the sarcastic manner in which the recitalist presented the song. Even Schwarz's face was satanic in this number and he made it so effective that the audience refused to allow him to proceed with his program and compelled him to repeat the selection.

It might have been stated that the enthusiasm of the audience knew no bounds from the beginning of the program to the end. After the concluding number on the printed program, Schwarz had to give three operatic encores, and, as his hearers clamored for more, the management thought best to turn out the lights, although many stayed in the hall and in semi-darkness Schwarz and his accompanist came back to receive once again the sincere approbation of the listeners. It was a unique recital, one long to be remembered, and one that should be taken as a model by many other recitalists. Schwarz not only sang beautifully all through the evening, but also his phrasing and diction were a joy and his stage deportment was as dignified and noble as that of a courtier in the days when gentlemen were more numerous than nowadays.

VAN GORDON AT OPERA CLUB.

Cyrena Van Gordon, mezzo soprano of the Chicago Opera, appeared in a song recital before the Opera Club, Tuesday, January 16. Superbly gowned in a dress that must have gained the envy of many of the patronesses (all members of the "400" set), and wearing a gorgeous hat, the popular songstress looked regal to the eye, as this Juno of the operatic stage is also a goddess on the concert platform. Her contributions included operatic arias and songs of the German, French, English and American schools. Miss Van Gordon's singing compelled her listeners to "loosen up" and though only three men, including this reporter, were among the audience, the recitalist received most generous plaudits. She was ably supported by Alma Putman, accompanist, who, by her playing, added materially in the success of the afternoon as well as to that of the singer.

KARL RECKZEH PRESENTS PUPILS.

The justly popular Karl Reckzeh, conductor, pianist and pedagogue, afforded a large, well entertained audience an opportunity to hear fourteen of his students in recital at Lyon & Healy Hall, Sunday evening, January 14. The numbers heard included works of Haydn, Mozart, Beethoven, Chopin, Liszt, Carpenter, Brahms, Grieg, Rubinstein, Chaminade, Grainger, Arensky, MacDowell, Powell, Klum, Palmgren, Sgambati and Poldini, and were delivered with surprising aplomb, and the individuality indicative of the method inculcated by this able piano tutor, fingering, agility, taste, tempo, light and shades—all pronounced and evenly balanced. It would be hard to discriminate as to predominance of any one rendition. An exception must be made of one participant, however—little nine-year-old Harriet Mason, who has had but fourteen months' tuition. All she knows was taught her by Mr. Reckzeh. Her performance was a pleasant surprise, as was also that of all the others. The recital throughout created much enthusiasm. Those taking part were Goldie Golub, Miriam Horwitz, Rose Kwiat, Esther Wunderlich, Mabel Schneider, Harriet Mason, Miriam Lundgren, Mildred Heyman, Mary Evans, Celia Steinpress, Wilhelmina Harrison, Kathryn Anderson, Alice Letarte and Leonard Shure.

BIG DEMAND FOR TIME WITH SEVCIK AT BUSH CONSERVATORY.

Reports received from Bush Conservatory indicate that many applications have been received for time with Prof. Otakar Sevcik, the famous violinist, who will begin his teaching there on March 1. Many of the foremost violinists of Chicago have expressed their intention of coaching with this famous maestro, who has been the teacher of such well known artists as Erika Morini, Jan Kubelik, Kocian, and dozens of others.

HUBERMAN IN RECITAL.

Bronislaw Huberman made many friends at his debut at Orchestra Hall last year, judging by the very large audience that crowded the same hall at his first engagement this season in this city last Tuesday evening. A year ago the same reporter found Huberman's playing praiseworthy.

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in every respect, and what was then said can well be repeated, as on further acquaintance Huberman's splendid musicianship, great sincerity in his execution and interpretation of the classics as well as the modern violin literature, his pure and large tone, make him a big personality in the musical world. All those qualities were present at his recital on Tuesday evening. Thus, the enthusiasm of the audience was absolutely justified.

AMERICAN CONSERVATORY MID-WINTER CONCERT.

The annual mid-winter concert by artist-pupils of the American Conservatory will take place at Orchestra Hall, Tuesday evening, February 6. A full orchestra, selected from the Chicago Symphony Orchestra, will assist under the direction of Adolf Weidig. Those who will be heard are: Edward Eigenschien, Helen Rauh, Myra C. Conyers, Ruth Parker, Ethel Lyon, Esther Gielo, Esther Payne, Lorraine Earnest, Frances Ingwersen, Joseph Brinkman, Edith Potter Smith.

George H. Gartlan, director of Public School Music, New York, will again conduct classes at the conservatory during the summer session. Mr. Gartlan will deliver sixty lectures before the post-graduate classes.

The conservatory contemplates several operatic evenings, presenting scenes from standard operas.

TEMPLE DANCER AND CORSICAN GIRL REPEATED.

Under the auspices of the Opera in Our Language Foundation, Hugo's The Temple Dancer and Dr. J. Lewis Browne's The Corsican Girl had another hearing on Thursday afternoon, January 4, at the Playhouse. A large audience warmly applauded the efforts of the young singers, and especially Dr. Browne, who conducted his own opera. In The Temple Dancer the cast was the same as at the previous performances, except that George Gunn was the Priest. The only change in the Corsican Girl cast was that Laurine Oleson sang the leading part, Nanna.

BOLM SCHOOL ACTIVITIES.

Classes at the Adolph Bolm School of the Dance are continuing, under Konstantin Kobleff, during the short absence of Mr. Bolm who is now on tour with the Chicago Opera.

While in Boston, Mr. Bolm, in response to many requests from his nation-wide clientele, will teach a limited number of professional pupils at the studio of Maria Paparello in Huntington avenue. Mr. Bolm will also visit New York while on tour.

Normal classes at the Bolm School are already announced, the courses especially designed to meet the needs of teachers of the dance who want to study their art under a master. Inquiries have already come in from a number of different states, and Mr. Bolm expects a full attendance.

Registrations are now being made for the folk dancing under Charlotte Foss.

A public exhibition program will be given by students of the school at one of the large theaters some time in April.

Every one has been talking about the ballet in Samson and Delilah and with this performance it would seem that Adolph Bolm has at last made Chicago see—what it should have seen long ago—what a splendid thing it is to have such an artist as he for the creation of the ballet features of our opera. Even before that there have been occasions when Mr. Bolm has received a true ovation, but there have also been times when his efforts and the splendid training he has been giving the ballet have not been fully appreciated. It is largely because of his artistic inspiration that The Snow Maiden has been one of the outstanding successes of the opera season.

Anna Neacy of New York has joined the faculty, and is giving a series of most interesting and authoritative talks on the art of costuming. Miss Neacy has been the active factor in many important productions in New York and knows her subject thoroughly from every angle—historic, artistic, esthetic and practical. There is no doubt her classes will attract a splendid clientele both among professionals and the laymen.

WALTER SPRY TO PRESENT PUPILS.

On Friday evening, February 2, Walter Spry will present a number of his talented pupils in recital at the Columbia School Recital Hall. Some ten students will take part.

SOLOISTS CHOSEN FOR BUSH SYMPHONY CONCERT.

Three talented young musicians, all members of the Bush Conservatory Master School, have been chosen by Richard Czerwony, director of the symphony orchestra of the institutions orchestral school, to be soloists at the Orchestra Hall Concert of the organization on Monday evening, February 5. The soloists are Olga Eitner, violinist; Maude Bouslough, soprano, and Harold Triggs, pianist. Miss Eitner will play the first movement of the Tchaikowsky violin concerto, Miss Bouslough is booked for the aria from the Queen of Sheba, Plus grande dans son obscurité, and Mr. Triggs will play the first movement of the popular piano concerto of Tchaikowsky.

The advance request for tickets indicates the usual sold-out house which these concerts of Bush Conservatory always command.

CHICAGO MUSICAL COLLEGE NOTES.

The Chicago Musical College presented students in the piano, violin and vocal departments in a concert Friday evening in Recital Hall, Steinway Building. Marjorie Warwick, student of Theodore Kratt, has been engaged for principal parts by the Dunbar Opera Company. Mamie

Stillerman, piano-student of the college, played for the radio concerts on Wednesday. Kathryn Crane, student of Margaret Hayes, appeared in costume numbers between the acts of Allan Pollock's play, Why Certainly, at Central Theater, Friday, and will appear again this Thursday afternoon. Karl Pokorny, student of Alexander Lehmann, is making a concert tour of European countries; at Prague and Warsaw he recently gave an entire program of Wieniawski's works, and his playing, the Warsaw News declared, created the greatest enthusiasm of any violinist in recent years. Pokorny studied for eight years with Mr. Lehmann.

Florence Bergendahl, student of the vocal department, has been appointed vocal instructor at the University of Wisconsin, Madison (Wis.). Ann Kelly, also studying at the college, will sing for the radio concerts, January 24.

LOUISE ST. JOHN WESTERVELT STUDIO NOTES.

A splendid program was sung by Sybil Comer and Irene Barstow, sopranos, at the Louise St. John Westervelt Studio, at the Columbia School of Music, on Saturday afternoon, January 13. Miss Barstow sang the recitative and aria from Mozart's Marriage of Figaro and a group by Curran, Spross, Samuels and Densmore, while Miss Comer rendered selections by Bach, Handel, Campa, Handel-Bibb, and the Jewel Song from Gounod's Faust.

CHICAGO SYMPHONY ORCHESTRA AT MANDEL HALL.

On Tuesday afternoon, January 16, the Chicago Symphony Orchestra played a program made up of Beethoven's Coriolanus overture and Eroica Symphony, and Strauss' tone poem Don Juan at Leon Mandel Assembly Hall, under the auspices of the University of Chicago.

LEVY PUPILS APPEARING WITH ORCHESTRA.

It is exceedingly rare that several students of the same teacher appear as soloists in symphony concerts. Henriot Levy, the distinguished pianist and pedagogue, has the unusual distinction that three of his former artist-pupils, who practically acquired their dramatic training at his hands, have been chosen to appear in regular symphony concerts. Marie Kryl will play the Chopin F minor concerto with the St. Louis Symphony, under Rudolph Ganz' direction; Josephine Rosensweet will be soloist with the Chicago Symphony Orchestra next month, and Mischa Kottler will appear with the Philharmonic Orchestra in Berlin and also at Bucharest. For years Mr. Levy has presided over a remarkable class of talented students at the American Conservatory, many of whom are occupying prominent positions as concert artists, operatic coaches, or teachers.

SYMPHONY CONCERTS.

The Chicago Symphony Orchestra's fifteenth program offered as a novelty, Scriabin's C minor symphony, entitled The Divine Poem, giving it on this occasion its first performance here. Heretofore Scriabin's works have not been hugely successful here and thus the inclusion of another on the orchestra's program held not a great amount of anxiety on the part of the patrons. Those who had no pleasurable anticipation to hear the Scriabin number must have been greatly surprised, for unlike most of the works from this composer's pen, his Divine Poem symphony proved a stirring and inspiring composition, comprehensible and with a definite aim in view. It is a most interesting number and when as inspiringly done as by the Chicago Symphony Orchestra, under Frederick Stock, is most enjoyable. Of unusual interest also there was the MacDowell Indian Suite, with which the program opened, and which admirably held up the American part of the music making. Tchaikowsky's D major violin concerto was rendered by Miron Poliakini, the week's soloist. The concerto has been better done in these surroundings.

COLUMBIA SCHOOL OF MUSIC ITEMS.

Members of the graduating classes of Chicago high schools who are especially interested in taking up public school music as a profession were the guests of honor at a tea and musical program given at the Columbia School of Music Wednesday afternoon, January 17. A large company was present, the guests being received by Mary Strawn Vernon, principal of the public school music department, and Ann Trimmingham, assistant principal, together with members of last year's public school music class at Columbia.

A special musical program had been arranged for the occasion. Those taking part were Elizabeth Houston, contralto; Aldo del Messier, violinist, and Clara Mammen, soprano.

Arthur Oglesbee gave an interesting lecture on Gothic Art in the recital hall of Columbia School of Music, January 18, before a pleased audience that followed him with close attention through the pleasant journey about Old World architecture and art in its various phases. The lecture was illustrated by stereopticon, the material being results of Mr. Oglesbee's visits to France. This is one of the series of Correlated Art Lectures, which are an important feature of the Columbia School of Music curriculum.

Louise St. John Westervelt gave another of her interesting studio musicales Saturday, January 13. The program was one worthy to be heard in any concert hall, as it was really a joint recital by two of her artist pupils—Irene Barstow and Sybil Comer, both of them brilliant sopranos. Miss Barstow sang a Mozart aria and Miss Comer the Jewel Song from Faust, and both sang songs.

Professional singers are now a feature of the Class for Professional Accompanists at Columbia School. Recently Jane McConnell was the illustrator, showing what the good singer needs in the way of piano support, and also how much the accompanist can and should learn from the vocal artist as to phrasing, shading and interpretation in general. She sang French songs (modern ones) and Handel arias. Anna Burmeister will sing at one of the classes in the near future. This unique work is attracting much favorable attention.

At the last Tuesday meeting of the Chicago Harmony Chorus, a number of new voices of unusual caliber were added to the singers already enrolled, which shows a real interest has been created by the formation of this latest addition to Chicago singing bodies.

Plans are now under way for several interesting programs and a public concert later in the season. The chorus meets every Tuesday evening in the Recital Hall of Columbia School, 509 South Wabash avenue, which has been rented for this purpose. Louise St. John Westervelt, di-

rector, will be there at 7.30 next Tuesday evening to hear new voices.

GUNN'S RECEPTION.

Glenn Dillard Gunn, head of the school of music which bears his name, held a reception January 12 in honor of Mme. Colbert Millett of Milan, Italy, at the Gunn School on Lake Shore Drive.

HENIOT LEVY CLUB.

The monthly meeting of the Henriot Levy Club was held at the home of Mrs. Tate in Evanston on December 17. The program was presented by Janet Epstein, Joseph Brinkman and Mrs. Bernice McChesney, pianists.

MUSICAL NEWS ITEMS.

Following is a list of some busy Carl Craven pupils: Elizabeth Castle, soprano, and E. H. Boland, tenor, were engaged for a benefit concert at St. Anthony's Church, Joliet (Ill.), January 17; Emma Hammar, soprano, gave a Spanish program for the Roseland Women's Club on January 18. The Musical Arts Quartet (all Craven pupils) gave a program at the Hamilton Club last Wednesday and is engaged for a program at the La Salle Hotel, January 22. Gwendolyn Griffith, soprano, gave a recital of sacred songs at Hinckley (Ill.) last Sunday.

Robert Kaseberg, baritone, pupil of Karl Buren Stein, will be soloist at the Illinois Convention of Modern Woodmen at Chicago Heights, January 22. Ruth Timme, dramatic reader, pupil of Mrs. Karl Buren Stein, read at the Community dinner at the Howard Church, Oak Park, January 18. Leatha Haislip, soprano, pupil of Mr. Stein, was the soloist at the Seventh District Federation of Women's Clubs, January 18.

A MUSICAL BAPTISM.

The Cordon recently bought a magnificent new Steinway piano to complete its beautiful new drawing room. The other day committees meeting in the rooms below, or individual members flitting about somewhere in the spacious quarters of the club, stopped whatever they were doing of interest to exclaim: "Who is that playing? How beautiful!" It was Florence Trumbull, the American pianist, who has lived and studied and concertized for so many years abroad that she almost forgets and says "You Americans" when she is talking. Not that she is not really of us though. Only artistically her thought has been formed by the environment surrounding her since her early teens.

She has come back after being praised by the most authoritative critics of Paris, London, Berlin and Vienna, not to mention other European cities, and is now ready to be heard and judged by her own countrymen. Her first Chicago recital will take place in Orchestra Hall, February 14, under Wessels & Voegeli.

KNUPFER STUDIOS.

Edythe Sackett, professional pupil of Walter Knupfer, was the accompanist for Kathleen Ryan, contralto, at the Hamilton Park Woman's Club, January 9. She also accompanied for Lynn Sackett, tenor, at the Ridge Woman's Club, January 10.

Clara Hartman, soprano, pupil of Margaret Lester, and Ida Benjamin, accompanist, pupil of Walter Knupfer, appeared before the Pleiades Lodge of Masons at the West Side Masonic Temple, December 22, the occasion being the annual children's party.

MUSICAL NEWS ITEMS.

Karl Buren Stein reports the engagement of Eileen Everett, soprano, and Mildred Eichmeyer, contralto, pupils, to sing in solos and duets in concert at the Bowen Avenue M. E. Church.

Karl Buren Stein has coached and formed four of his pupils into the Suburban Quartet. They have appeared at Grace, Trinity and Christ Churches, Oak Park (Ill.), successfully and are engaged to sing at Sherman House, Chicago, and banquets in Oak Park. JEANNETTE COX.

Quartet Lauded for Worcester Performance

In a letter dated December 30, J. Vernon Butler, conductor of the Worcester Oratorio Society, writes to one of the New York managers as follows:

"Again our society is indebted to you for sending us such a splendid quartet for our Messiah concert. Fred Patton has always made good in Worcester and has many enthusiastic admirers here. Last Thursday evening he won yet others. Olive Marshall created a very favorable impression. It was a joy to experience her absolute fidelity of pitch and to listen to her clear voice and sincere and direct handling of her arias. Richard Crooks fairly astonished every one with his beautiful voice and good style. With his natural musical intelligence, temperament and splendid voice his future should indeed be very bright. I know we shall all want to hear him again for he scored a triumph. Nevada Van der Veer was always reliable and her rich voice satisfying. I am enclosing the press comments from three Worcester papers. The good words are merited."

Kerns Engaged for St. Olaf Performance

Grace Kerns, the soprano, has been engaged for a performance of Busch's St. Olaf at Mt. Carmel, Pa., on May 14 next. Other performances for which the services of the artist have been requisitioned are a recital at Mercersburg Academy, Mercersburg, Pa., on February 6, and at the Columbus, Ohio, Festival on April 24, when she will sing Handel's Judas Maccabaeus.

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OPINIONS OF THE PRESS

Mona Bates Receives Warm Praise

Mona Bates, the young Canadian pianist, who has returned from London, England, where her artistic playing was greatly admired, was heard in recital in the grand ball room of the Hotel Connaught in Hamilton, Ontario, on December 5, when she scored another big triumph, as the following extracts from leading Hamilton papers will prove:

Music-lovers, as well as musicians, were out in large numbers to greet Miss Bates, the fact that she is a former resident of this city, combined with the many laudatory notices of her talents by the foremost critics of New York and of the Dominion, serving to



Photo by F. A. Swaine, London

MONA BATES

attract a capacity audience. Artistically and socially, the recital was a pronounced success. That the reputation which had preceded her had been justly earned appeared to be the unanimous opinion of those present. . . . A slender young woman, giving an impression of fragility, Miss Bates nevertheless gives an astonishing display of forcefulness and power, surmounting technical difficulties with apparent ease.—Hamilton (Ont.) Spectator.

Dignity, sincerity and simplicity mark her playing. . . . It is the case with many young and brilliant performers that their technique conceals rather than fulfills its true purpose of revealing their musical endowments. But this is not so with Miss Bates, whose remarkable executional ability never enters the realm of gymnastics, but supports an elevated and dignified expression which is essentially musical, and her playing is entirely free from any eccentricities or mannerisms. . . . Electrified the audience into a realization of the remarkable vigour and authority of her playing. The essential spirit of this beautiful sonata (Waldstein) was expressed by this young pianist in a performance that was not only brilliant but also beautiful. And nothing on the program showed Miss Bates' exquisite pianissimo effects to better advantage than the D flat Chopin Prelude, played with a real magic of touch and tone.—Hamilton (Ont.) Herald.

Claire Dux's Southern Triumphs

Singing in Fort Worth on January 4 and in Jacksonville, Fla., on January 8, Claire Dux continued the successes which have marked her Southern tour. Brief excerpts from newspaper comments on these recitals indicate the scope of her acclaim:

To hear Claire Dux sing Schubert's Du bist die Ruh is to hear a succession of perfect tones producing unbroken beauty. Those who did not hear Madame Dux sing the exquisite Caro Nome from Rigoletto, deprived themselves of a musical experience. She was repeatedly encored and responded generously.—Star-Telegram, Fort Worth.

Appearing first in the artists' course, under the management of Davies and Davies, Claire Dux, prima donna soprano of the Chicago Opera Company, came to the Duval Theater last night and delighted a large and critical audience. The young woman was not well known in this part of the country previously and it was on the assurance of the local managers that the greater number of auditors came out to hear her. They soon found that it was to be an evening of real pleasure and later became enthusiastic as the beauty of the singer's voice and excellence of the program were realized. Miss Dux very soon proved her ability as an artist and it seemed as though each number added to her popularity. Particularly pleasing in the high register, her voice is bird-like in its verity and range amplified in trills, sustained tones way above the staff, and a pianissimo that few have shown since Sembrich charmed her audiences here years ago.—Florida Times-Union, Jacksonville.

Miss Dux's program selection took her hearers from the simple, but ever effective Annie Laurie to such heights as the deeply colorful and dramatic Aria from The Pearl Fishers by Bizet, and from the deeply and sweetly solemn Schubert's Ave Maria to the laughter-

compelling At the Well of Hageman. The beauty of her tone, especially in the pianissimo passages was perfect, and more than anything else seemed to account for her warm reception.—Jacksonville Journal.

Sykora "A Great Master of the Cello"

Bogumil Sykora, cellist, has been having some very successful appearances in the Middle West. Following are some excerpts from the daily papers:

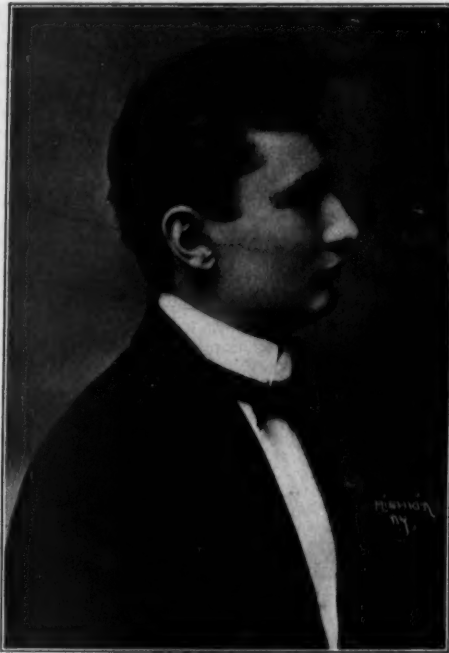
Sykora is a Russian, who has recently come to America, and in his playing is reflected a little of the sombreness, under-shot with the fire and passion and turbulent emotionalism of his country. . . . To a technical background that is flawless, Sykora adds the understanding and sympathy of the expert musician. He is master of his instrument and his confidence is evident in his touch, which is deft and assured. . . . An astonishing dexterity was shown in his first number, Volkmann's Concerto in A minor, particularly in the latter part, where his handling of the cadenzas and double stop passages was remarkable.—The Rockford Register-Gazette, October 4, 1922.

His playing at times is of great audacity and brilliancy. His own composition, the Variations, was a most surprising performance. The tricks in harmonics, the runs in double stops, the fingering and bowing were most unusual and some of his effects had never been heard before by those in his audience. His technic is firm, sure, and vigorous, yet he plays with sincere and deep feeling.—Quincy Daily Herald.

Opening the program with the brilliant concert in A minor by Volkmann, Bogumil Sykora at once displayed that quality of musicianship, which surpasses all thought of the instrument which has produced it and leaves only the outpouring of sheer artistry. . . . Mr. Sykora's recital here, fully justified the comment made upon the cellist by Frederick Stock, who said of him: "Bogumil Sykora is in a class by himself."—Rockford Morning Star, October 4, 1922.

Much has been written in recent years about certain cello virtuosos who perform on this instrument as though it were a violin. What is meant by that is that these experts have tremendous fingering and bowing skill and their possession of it in most cases is not to be gained. Only there is a difference in the case of Sykora. He evokes the true smooth, vibrant and round tone of the violin from his bigger fiddle and, in the running of chromatics, he is the superior of any cellist heard here in recent years.—St. Louis Daily Globe-Democrat, November 17, 1922.

Sykora's distinguishing trait as a cellist is the facility with which he works out passages of extreme delicacy. Some eastern reviewers have compared his work to that of a violinist, and the comparison



Mishkin Photo

BOGUMIL SYKORA

is not extreme. In soft passages and harmonics he delights, even to the extent of overdoing the pianissimo effects, for sometimes he ended a composition so softly that one on the fourth row of seats from the stage could see the bow move but could not hear a sound.—The St. Louis Star, November 17, 1922.

Mr. Sykora charmed non-musicians to almost the same extent as those with technical attainments. His superb mastery of the instrument, beautiful tone and nobility of conception are rarely equalled. The speed and technic rivalled that of the most skillful violinist.—Lincoln State Journal.

Sykora, considered by many the greatest living cellist in the world, displayed technic and beauty of interpretation that was a marvel to all. He plays with a strength that is amazing, but the delicate qualities of the numbers are never lost.—Quincy Journal.

Bogumil Sykora proved himself to be one of the greatest masters of the cello.—The Birmingham News.

Marie deKzyer Engagements Numerous

Holiday period engagements for Marie deKzyer, soprano, included appearances at the First Presbyterian Church, Yonkers, N. Y., December 31; a sacred concert in Bound Brook, N. J., the same afternoon, and at night at a Watch Night service in the Bethlehem Lutheran Church of Brooklyn. Following New Year's day she sang in a Scotch recital, January 2, with Duncan Roderick Cumming, tenor, in Providence, R. I. (see flatterer notice below); in The Messiah, Brick Presbyterian Church, New York, January 5; in a sacred concert, Yonkers, January 7; gave a song recital for the Woman's Club of Moline, Ill., January 13, and appeared with the Hartford Choral Society, January 16.

Three notices follow:

Marie DeKzyer, soprano, and Duncan Roderick Cumming, tenor, sang a happy selection of songs that brought with them more than a touch of the heather and the old Scottish braes to the older ones



MARIE DE KYZER

of the audience. The first was a duet, the traditional melody, By Yon Bonnie Bank. It was followed by My Love Is Like a Red, Red Rose; Hame, Hame, and Mary of Argyle, all of which were received enthusiastically.—The Providence Journal, January 3.

Miss DeKzyer captivated the audience with a voice that was charmingly true and clear and equal to every demand made upon it. Probably no oratorio ever written has contained so many oft-used solos for soprano as The Messiah and these much-loved passages were sung with fine feeling and expression last night.—Elizabeth Daily Journal, December 20.

Marie DeKzyer, soprano, was excellent. Her solos were dignified, conveying to the audience much of the spirit of the composer in writing them. Her high notes were flute-like, ringing true in every instance. Rejoice Greatly, O Daughter of Zion! and Come Unto Him won instant favor with the audience. . . . The last solo, I know That My Redeemer Liveth, sung by Miss DeKzyer, was admirable.—Elizabeth Evening Times, December 20.

Arthur Kraft a Busy Tenor

Arthur Kraft, tenor soloist of St. Bartholomew's Church, New York, is engaged to sing for the glee club of Armour & Co., February 12, in Chicago at Kimball Hall. This makes Mr. Kraft's fifth engagement in Chicago this season. In January he will be heard in recital at Bryan, Ohio; Coldwater, Mich.; Kokomo, Ind.; Galion Ohio, and Coshoc-ton, Ohio. January 30 he gives a recital at Syracuse, N. Y.

In December he was heard in recital and concert at Milwaukee, Beloit, Madison and Janesville, Wis., and Rockford, Ill.; soloist for the Mendelssohn Club at Orchestra Hall, Chicago, and for the Swedish Choral Club of Chicago at Orchestra Hall, singing a new work presented for the first time in this country. He sang the tenor part of The Messiah for the Mendelssohn Club of Pittsburgh.

In February and March, Mr. Kraft will appear in recital at Baltimore, Buena Vista, Va.; Abingdon, Va., and later on in the season will sing at Des Moines, Iowa, and the Fes-

RUTH ST. DENIS TED SHAWN
and the Denishawn Dancers

Suzanne Keener

TITO SCHIPA



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tival at Pittsburgh, Kan., doing the Stabat Mater and The Messiah.

Some recent press comments follow:

Pleasing, clear tenor voice, possessing the charm of the youthful artist.—Madison (Wis.) Capital-Times.

Thronga hear Arthur Kraft sing. There could be no doubt of the popularity of Arthur Kraft; not only was every seat taken in the big Auditorium, but auditors lined the walls at the rear both upstairs and down. It was a flattering sort of attendance. His voice mellow, with a masculine quality of sweetness, is controlled with admirable art. Knowing the artistic advantages of restraint, he also knows how to release an occasional flood of sound.—Register, Rockford, Ill.

Long before the time to start the concert, the large auditorium was filled and only standing room available. Mr. Kraft has brought a marvelous natural voice near to technical perfection with the result that he is rapidly going to the front ranks of American tenors. His upper tones possess a quality of limped sweetness that is seldom heard and in the middle register his voice is remarkable for its resonance. Excellent diction and breath control enhance its beauty.—Rockford Star.

One of our foremost American tenors; sings with a delightful tone quality.—Janesville Gazette.

Mr. Kraft, a golden tenor. The singers increasing prestige in the critical eastern concert world is not hard to understand. His voice gives pleasure on so many counts. Of lovely pure tone quality and timbre, unforced and flexible, liquidly eloquent in every demand made of it, clear of diction, impressive in the use of the pause and pianissimo, and stamped with a refinement and sympathy of interpretation. In the aria from Hiawatha's Wedding Feast, Mr. Kraft took up the solo, Onaway, Awake Beloved; you could have heard a pin drop when he concluded, with one golden high note.—Beloit Daily News.

Activities of Charles Trowbridge Tittmann

The distinguished basso, Charles Trowbridge Tittmann, whose professional activities keep him pretty well tied down to his work in Washington, D. C., where he is soloist and precentor in All Souls' Unitarian Church, occasionally takes wing and for a short space of time and fills engagements in oratorio and recital in various parts of the country. He has sung in a large number of local concerts and recitals in Washington and Baltimore these past few months, and during the coming Spring will fill engagements, as he has done for many years, at some of the leading American festivals. On December 29, he sang the bass arias with the Mendelssohn Choir of Pittsburgh, Ernest Lunt, conductor, in what was said by the press to have been the finest presentation of The Messiah heard in Pittsburgh. On December 31, he gave a recital before a crowded house at the First Presbyterian Church, Wheeling, accompanied by Edwin M. Steckel, and on January 1, assisted by Mrs. Bard, contralto, he gave another recital in Wheeling, this time for the New Year's Eve celebration of the Scottish Rite Masons. On January 5, in Washington, he sang in concert with Elsa Raner, violinist and Richard Lorleberg, cellist. He was accompanied by Harry Mueller. On January 9 Mr. Tittmann was scheduled to sing The Messiah with the University of Virginia Choral Society, that being his third Messiah engagement in three weeks, for he also sang The Messiah on December 18, with the Washington Choral Society. Engagements with the Washington Opera Company and Baltimore Oratorio Society are other January dates. The following are a few of his recent press notices:

He is a great bass. . . . His voice is essentially a man's organ. —Washington Post, December 19.

Rarely have we heard the air, Why Do the Nations so Furiously Rage, performed with greater gusto.—Washington Times, December 19.

Charles T. Tittmann, whose work in many Bach festivals has made him a favorite in the East, gave most intelligent readings to the great bass solos, and the large vibrant voice was that of a prophet.—Pittsburgh Dispatch, December 30.

He sings with rare intelligence, and though his liberal use of certain devices became almost a mannerism, they unquestionably increased the effect of dynamic virility in his singing of his florid arias.—Pittsburgh Gazette Times, December 30.

The fine legato of the early Italian numbers, his certain musicianship gave the German classic adequate rendition, and, over all, the virility and excellent quality of his voice made this concert one of importance. Technically, Mr. Tittmann left no flaws to advertise. His intonation and ease of registeral transition was extraordinary.—Wheeling Register, January 1.

Fitziu-Thomas Recital a Big Success

Anna Fitziu and John Charles Thomas appeared jointly in Albany on January 8, and won the following criticisms:

As the saying goes, Miss Fitziu "caught the house," and sang in a most charming and delightful manner. Her numbers were given with great beauty of tone, artistic poise and much tonal loveliness. John Charles Thomas, by his superb and beautifully trained baritone voice and his masterly interpretations, became a great favorite at once and made a most pronounced success. His success on the concert stage has been phenomenal and all over this broad land he is acclaimed one of the finest baritones of the present day.—Albany Journal.

Evenly scaled and with tones of rare beauty, Miss Fitziu's voice is of great dramatic power, and throughout her remarkable range, displayed all the earmarks of the born artist. Miss Fitziu is rated as one of the handsomest women on the stage, and last night's audience agreed. Mr. Thomas is one of the best baritones on the concert stage, and the laurels he has won during the present season were brought to the feet of Albany last night.—Albany Times-Union.

Mr. Thomas' baritone impresses one at first with its purity and the splendor of its phrasing. It suggests the warmth and glow of Amato. The diction is excellent and the tone production easy in all registers, and the musical method charms one. . . . Anna Fitziu displayed a voice well worth hearing. Her voice has both richness and power. She is a mistress of encores.—Albany Knickerbocker Press.

Marion Armstrong Wins Ovation in Troy

Marion Armstrong, Scotch-Canadian soprano, received an ovation when she sang to three thousand people in Troy, N. Y., December 14, as soloist with the Oriental Temple Band, William Moller conductor. The enthusiasm with which she was received is indicated by the following:

The solo work was also fetching and artistic. Miss Armstrong, particularly in her group of Scotch songs, was cordially received. The audience liked her, as manifested by its plaudits. Miss Armstrong has a voice of much purity and excellent range of tone, careful and distinct diction and unaffected charm of manner. Her Scotch plaid scarf gave a touch of realism . . . as she sang the songs of the auld land.—Troy Record.

Olive Marshall's Singing Lauded

Olive Marshall gave a successful presentation of the soprano solos in Handel's Messiah, at Worcester, Mass., December 28. The Evening Post and Daily Telegram were

THE HAND POSITION COUNTS

By B. H. Wike

[This is for pianists at every age, but is obviously intended for those of moderate ability. But it is good advice for everybody, especially those who are striving so earnestly to attain results that they are likely to overlook the pitfalls of bad habits.—The Editor.]

The hand position should be watched. It is easy enough to find after a little investigation what position your hand should assume at the keyboard, but it is a still easier matter to fall into bad habits and forget that good position. What is good for one hand will not always suit another, for hands differ as one star from another in glory. One whose fingers are long and hand slim will naturally need to assume a different position from one whose fingers are rather short and hand plump and broad. Nevertheless, you will find pupils whose teacher tells them all to assume one cut and dried hand position. What is the result? Some of these pupils whose hands the direction fits may forge ahead and accomplish satisfactory results; those whose hands the order does not fit will necessarily be handicapped and probably either make slow progress or grow discouraged. These latter ones may actually have as much talent as the others, but the set hand-position is an obstacle they can not get round without their teacher's sanction. For that reason every sincere teacher will do well to examine the hand position of everyone of his pupils to see what position suits it best.

In your practice alone, too, whether you are a pupil or whether you are a teacher, you will need to watch your hand position. Relaxation is a great thing, but it becomes impossible to attain many times because of several things. Hands with the fingers held stiff, bird-claw fashion, will

surely lead to bad habits. There can be no relaxation in such a manner. Place your hands, palms down, on a table. Elevate and lower the palms with fingers still touching the surface and notice as you raise and lower the fingers when you find a position which affords you the most freedom in action. After you have tried this and found out what you wish, according to the formation of your hand, try this position at the keyboard. Play scales, passages from favorite works, chords, and finally a piece or two that you have memorized. See at the end of the exercise whether you have done it easier than before. If you find an improvement, keep that position in mind every time you play. It is good to go occasionally to the bare table and take a good square look at your hand position as you have been using it at the piano. Don't hesitate to change the position if you can gain by it.

At all events, if you know your hand position is wrong, and you can not correct it yourself, or feel doubtful about it, look up a good teacher who is conscientious enough to ferret out the matter for you and then follow his instructions to the letter afterwards.

From the bad hand position, with its accompanying bad arm and wrist action we come to other habits which are noticeable in swaying of the body, jumping slightly off the seat when trying to play loudly, etc. Moreover, bad hand position and stiff arms and wrists make accuracy a difficult matter to attain, even after a season of slowest practice and hard work. The correct hand position is the natural one, and the natural one is the one which is best suited to your hand alone, because it is different from somebody else's.

highly laudatory, and the Evening Gazette published the following:

Olive Marshall sang her soprano arias with a flawless quality of tone, and the applause of the audience gave her a sincere welcome on her initial appearance in Worcester.

Ethel Jones Scores in Ohio

Ethel Jones' recent tour of Ohio brought the following press encomiums for the gifted mezzo:

The solos for the contralto voice require sympathetic treatment and in these arias Ethel Jones was at her best. The mellow breadth of her voice and direct simplicity of style made an appeal not to be denied. There are times when one prefers sympathy and warmth to size.—Akron Press.

It has been a long time since Lima's music lovers heard a more pleasing or more proficient singer. The charm of voice, the understanding, the delivery is there. She is gifted with a voice of won-

derful range and handles it skillfully. Her stage presence is delightful.—Lima Times-Democrat.

Ethel Jones charmed an appreciative audience with a program well suited to show to advantage her warm, colorful voice. Many of her tones are deep, rich contralto and she sings with feeling. She is very dramatic and was gracious in responding to enthusiastic demands for encores.—Ashtabula Star-Beacon.

Marguerita Sylva Busy North and South

Marguerita Sylva is returning from the South where she delighted the Southern audiences with her charming personality. And not only in the South is she so much appreciated. Hardly back North, the following cities are awaiting her appearance: January 29, Boston, Jordan Hall; February 2, Montclair High School; February 5, Richmond, Va., City Auditorium; February 8, Philadelphia, Witherspoon Hall; February 13, New York, Rubinstein Club.



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(Continued from Page 8).

its first two concerts of the season for the young people of greater Boston. Mr. Monteux conducted at both concerts. The program was as follows: Beethoven's overture to *Fidelio*; minuet and finale from Mozart's symphony in E flat major; Handel's *largo*, arranged by Helmesberger; The Animals' *Carnival*, Saint-Saëns; two Hungarian dances of Brahms, and Chabrier's *Espana*. Both concerts were heard by crowded houses. As was to be expected, the humorous music of Saint-Saëns made the greatest appeal.

PEOPLE'S CHORAL UNION SINGS ELIJAH

January 14, in Symphony Hall, the People's Choral Union sang Mendelssohn's familiar oratorio, *Elijah*. The chorus was assisted by an orchestra of symphony players and by these soloists: Marjorie Moody, soprano; Gertrude Tingley, contralto; Rulon Robison, tenor, and Herbert Wellington Smith, baritone. George Sawyer Dunham conducted. The well-trained chorus of the Union sang in spirited fashion and Mr. Dunham conducted in a manner that tended to revitalize the old work. He is a leader of exceptional abilities. The soloists acquitted themselves well. An audience of fair size was very appreciative.

PEOPLE'S SYMPHONY CONCERT

The People's Symphony Orchestra gave its twelfth concert of the season on Sunday afternoon, January 14, at the St. James Theater. Emil Mollenhauer conducted the following program: overture, *Leonora No. 2*, op. 72, Beethoven; concerto for cello in A minor, Volkmann (Eleanor Leutz, soloist); Komarinskaja, Glinka, and symphony No. 3, in A minor (Scott), Mendelssohn.

CONSERVATORY CLUB PLANS BENEFIT CONCERT

The Conservatory Club, composed of 100 girls of the New England Conservatory, is preparing to give a concert in aid of its scholarship fund on Friday evening, February 2, in Jordan Hall. The program will consist of piano solos by Antoinette Szumowska; songs by Charles Bennett; violin solos by Mrs. Paul T. White, accompanied by Alfred DeVoto. The concert will be managed by Mary Townsend Hobson, president of the senior class.

CARMELA PONSSELLE PLEASES

Carmela Ponselle, mezzo soprano, assisted the Boston Symphony Ensemble at the second concert of the season in the Boston Athletic Association series Sunday afternoon, January 14, at the gymnasium of the B. A. A. Miss Ponselle sang the aria, *O Mio Fernando*, from Donizetti's *La Favorita*; the popular *Largo* of Handel, and Massenet's familiar *Elegie*. The singer's voice, skill and emotional intuition left an exceedingly favorable impression on her listeners and she was warmly applauded. Mr. Vannini's ensemble played numbers from Nicolai, Goldmark, Albeniz and Poppey.

RAYMOND SIMONDS HAVING ACTIVE SEASON

Raymond Simonds, the admirable tenor, spent the holiday season in Boston after a highly successful fall tour with the Duo-Art for the Aeolian Company, visiting Roanoke, Detroit, Cleveland, Philadelphia, Rochester, Buffalo and Dayton. An ardent sportsman, Mr. Simonds divided his recreation time at home between snowshoeing and fishing through the ice. At present the popular singer is touring under the management of K. M. White. He will be heard in Virginia, West Virginia, North Carolina, Pennsylvania and New York State.

FABRIZIO PLAYS IN BROCKTON

Carmine Fabrizio, violinist, added another to his rapidly growing list of successes when he played in Brockton, Mass., January 7, at the Pythian Temple. Accompanied by Alfred DeVoto, pianist, Mr. Fabrizio was heard in an interesting and well varied program comprising these pieces: *Hav-analse* (Saint-Saëns), *Concerto Romantico* (Ricardo Zandonai), *Spanish Dance* (Ketten-Loeffler), *Reve d'Enfant* (Ysaye), and *Rondino* (Vieuxtemps). Mr. DeVoto played the following numbers: prelude (Glazounoff), *Scherzino* (Henry Hadley), *Rhapsody* (Dohnanyi), nocturne, *The Girl with Flaxen Hair*, and *The Hills of Anacapi* (Debussy).

KREISLER OPENS AMERICAN TOUR

Fritz Kreisler opened his American tour in Boston January 16, in Symphony Hall, playing to an audience that filled all the available standing and sitting room in the hall. In full possession of his familiar powers, the great violinist played the following program: *Kreutzer Sonata* (Beethoven), sonata in G minor for violin alone (Bach), *Lotus Land* (Scott), *Polichinelle* (Kreisler), prelude and pavane (Couperin), and arrangements by the violinist himself of an old Irish folk tune, *Farewell to Cuchullain*, and of various melodies out of Rimsky-Korsakoff's *Scheherazade*.

Mr. Kreisler's transcriptions from Rimsky-Korsakoff, which brought the program to a close, are ingenious arrangements of fragments out of the pictorial suite, *Scheherazade*. While they carry an inherent appeal as melodies, one misses the gorgeous orchestral background against which Rimsky-

Korsakoff set them originally, and the arrangements of Mr. Kreisler are therefore to be regretted. Cyril Scott's highly imaginative *Lotus Land* was beautifully played and had to be repeated. The audience was a typical Kreisler throng and encores were numerous.

Mr. Lamson accompanied with his customary skill and taste, his work in the Beethoven sonata being especially noteworthy. Mr. Kreisler's next Boston concert will take place Sunday afternoon, March 11, at the Opera House.

BURGIN QUARTET WINS FAVOR IN SPRINGFIELD

The Burgin Quartet (Messrs. Burgin, Bedetti, Fourl and Thillois, leaders of their sections in the Boston Symphony Orchestra) made its first appearance in Springfield, Mass., on December 18, as a chamber music ensemble. The Burgins seem to have had a splendid success, the critic of the Springfield Republican saying:

The Richard Burgin string quartet of Boston made its first appearance in this city last night at the Hotel Kimball in the second of the chamber music concerts arranged by Miss Julia Rogers. Its leader, Mr. Burgin, had played before in the same series of concerts and had showed qualities suggesting that he must be an ideal quartet player, and in the performance last night of the Schubert quartet in D minor he at once showed this to be the case. Moreover, the quartet which he leads, while in some ways it has not attained the automatic precision of a few old established organizations dedicated wholly to quartet playing, is one of the best and most interesting in the country, and ought to be more widely known.

All the voices balance well and blend harmoniously, and all the players have fine musical feeling. . . . One could hardly ask for a finer performance of the D minor quartet, an old favorite which has somehow been neglected of recent years, so that to many of those who heard it last night it may have been new except for the familiar variations on Schubert's song, *Death and the Maiden*, in the andante con moto, the most popular part in a work which throughout is saturated with beauty. It is a work, too, which gives a fine chance for the display of the remarkable combination of brilliance, elegance and suavity in which Mr. Burgin sets an example that his associates follow; the sparkling presto of the finale was as notable as the rich melody of the first movement and the andante.

After the Schubert number the string quartet played exquisitely the familiar andante cantabile from Tchaikowsky's one string quartet and the ingratiating Italian Serenade by Hugo Wolf, and the concert closed with a strong and impressive performance of Faure's quartet in G minor for piano and strings, the piano part in which was well played by Miss Rogers. Faure's originality and power as a composer of chamber music have not always been adequately appreciated, and even now his major works are not so well known as they deserve. This is an imposing quartet with rich sonorities that require much technical competence, and the full effect was realized in the ensemble of last evening. The strings are sometimes put to it to hold their own against the piano in the forte passages, but there was never any lack of volume, and the many interesting and extremely modern tonal effects in which piano and strings collaborate were striking and often beautiful. The finale was a brilliant climax to a fine concert of chamber music.

PETRAUSKAS WINNING SUCCESS ON TOUR

Mikas Petrauskas, the Lithuanian composer and singer, is having splendid success on his annual tour. He sang in Waterbury, Conn., January 3; New Britain, January 5, and in Bridgeport, January 7, all the concerts being very well attended by his compatriots in those cities. His programs included numbers from Borodin, Verdi, Gounod, Mayerbeer, Massenet, Denzu, Napravnik, and airs from his own opera, *First of the May*, *Boy or Girl*, and *Bruite*.

Mr. Petrauskas' forthcoming concerts include appearances in Philadelphia, Baltimore, Rochester, Cleveland, Detroit and Chicago.

Soder-Hueck Artists Before the Public

With many successful singers now appearing in public throughout the country, three more report the following appearances:

Elsie Lovell-Hankins, contralto, soloist of the First Christian Science Church of Providence, R. I., appeared with the Monday Morning Choral Society of that city on January 19, her beautiful voice and art meeting with fine success. Edgar Gray, basso, sang at Representative Mann's home in Washington, D. C., President Harding as well as J. C.

I SEE THAT

The Chicago Opera loss this season is only eighty per cent. of its guarantee.

Alberto Salvi has patented a device for the harp which permits the muting of the strings simultaneously.

The Institute of Musical Art offers three scholarships in interpretation under Carl Friedberg.

Sir Henry Heyman has had a relapse and is in the Lane Hospital, Stanford University, San Francisco.

During Darius Milhaud's month in America he is appearing as soloist, conductor and lecturer.

John Charles Thomas is filling nineteen concert engagements this month.

Casella is due to arrive in America the latter part of this month.

Josiah Zuro is conducting Nazimova's film production of Oscar Wilde's *Salome* at the Criterion Theater.

Albert Vertchamp has appeared successfully in recital with Alice Nielsen in Providence and Woonsocket.

Fred Patton sang *The Messiah* eight times from December 17 to January 5.

Reinold Werrenrath has made a record for the Victor of On the Road to Mandalay.

Galli-Curci and Titta Ruffo are to be the godparents of Elena Schipa.

Percy Grainger has had fifty-eight appearances in Scandinavia and Holland from September 8 to December 26.

George Reimherr will give a song recital at the National Theater on Sunday evening, February 4.

The Doree Operalogs Company is meeting with success on tour.

Mischa Elman is concertizing on the Pacific Coast.

Prof. Stockton Holborn lectured at the Harcum School on January 12 on *The Need of Art in Daily Life*.

Emilio A. Roxas has been engaged as coach and accompanist to Lauri-Volpi, the new tenor of the Metropolitan Opera.

A. Russ Patterson has inaugurated a series of Intime Recitals.

the members of Congress attending. It will be remembered that Mr. Gray, on account of his rich and well trained basso voice, was chosen soloist at Calvary Baptist Church, where President and Mrs. Harding attend. He later formed the National Male Quartet, all of whom are splendid singers and are much in demand.

Bernard Schram, cantor-tenor of the Washington Heights Synagogue, New York, sang at the Washington Heights Y. M. H. A., on the evening of January 14. His numbers were the aria from *La Juive* and a group of songs. The executive director of the association, in a letter to the singer, thanked him for his kindness in making the concert such a "delightful and distinguished success."

Patronesses for Emery's Runaway Tom

Runaway Tom, The Choir Boys' Operetta, story, lyrics and music by Moritz Emery, will be given by the boys and men of St. Paul's Choir, Philadelphia, on Friday evening, February 2, and Saturday afternoon and evening, February 3. The patronesses include Mrs. Edwin N. Benson, Jr., Mrs. Andrew Alexander Blair, Mrs. Edgar Butler, Mrs. Harry W. Butterworth, Mrs. John H. Chapman, Mrs. John M. Chattin, Mrs. L. P. Chapman, Mrs. Leonard Coleman, Mrs. Morton P. Dickeson, Mrs. E. V. Douglas, Mrs. Frederick M. Dunn, Mrs. Bruce Ford, Mrs. C. Bradford Fraley, Mrs. Frederick Gardiner, Mrs. William J. Haines, Mrs. Edward Hardesty, Mrs. Gilbert Harvey, Miss Mary Hebard, Mrs. A. A. Jackson, Mrs. H. T. Luderssen, Mrs. E. H. Maher, Mrs. Biddle Marsden, Mrs. J. Willis Martin, Mrs. Maxwell Meryweather, Edith Moses, Mrs. John Muir, Mrs. Curtis K. Mullin, Mrs. John S. Naylor, Mrs. Arthur E. Newbold, Mrs. A. E. Outerbridge, Mrs. F. H. Packard, Margaret Parker, Mrs. David Pepper, Mrs. Austin Purves, Mrs. Richard Rossmasser, Mrs. William Lord Sexton, Mrs. William Henry Snyder, Mrs. Isaac Starr, Mrs. A. S. Weaver, Mrs. Alfred Weill, Mrs. John H. Whittaker and the Misses Zebley.

Ernest Davis Answers an S. O. S. Call

Ernest Davis, the popular American tenor, showed remarkable vitality and enviable versatility recently in the closest call of his career. A performance of *Tannhäuser* in concert form was scheduled to take place in St. Louis, under the local management of Elizabeth Cucny on Thursday, January 11. The performance was to be in English, and Arthur Hackett was slated for the tenor part. At the last moment Mr. Hackett was taken ill. There are not many tenors who can sing Wagnerian roles in English. Miss Cucny, on January 9, sent out an S. O. S. and the call reached Mr. Davis through his manager, Daniel Mayer. Mr. Davis has not sung the part for some time, but he agreed to do his bit and help out. He spent the day in hard work reviewing the part, left on the St. Louisian in the afternoon, reached St. Louis on the night before the performance, and filled the breach with a creditable achievement. It was a hurry call and a hurry trip, for Mr. Davis had to rush back to sing in recital in Mount Vernon, N. Y., on Monday, January 15.

Onegin in Benefit Concert

Sigrid Onegin will give a special recital at the Selwyn Theater, New York, on January 28, in aid of the Tonsil Hospital, with Michael Raucheisen at the piano. On January 31 she will be soloist with the Friends of Music, under Artur Bodanzky, singing three songs by Berlioz and other numbers. This will be Mme. Onegin's second New York orchestral appearance this season. On February 8 she will make her first appearance in Boston in recital.

Gigli has had an offer to appear in opera in South America. "Play-six Chopin etudes every morning," is Alfred Cortot's advice to pianists.

Clifford Vaughan will give a piano recital at the Seymour School of Music on February 1.

Josef Hofmann will play some of his own compositions, written when he was eight years old, at his third recital in Carnegie Hall, on February 4.

Willem Van Hoogstraten is guest conductor of the Philharmonic Orchestra tonight and tomorrow afternoon.

May Peterson has begun her third concert tour of the Pacific Coast.

For the "Pop" concert of January 28 at the Century Theater, Dirk Foch will present a "request" program.

An orchestral arrangement has been made of Harold Henry's *Dancing Marionette*.

Cecil Arden has been granted a month's leave of absence from the Metropolitan to appear in concert.

Schumann-Heink has resumed her tour and is singing with her old-time fire and vigor.

Mary Potter is booked for sixty-one dates in fifteen weeks. Ohio is to have a State music memory contest.

A recital will be given by the Washington Heights Musical Club for the benefit of the MacDowell Colony Fund.

Theodore Stearn's *Snow Bird* was given its world premiere by the Chicago Opera and proved a great success.

Five free concerts will be given by the City Symphony Orchestra in Cooper Union this season.

Marcel Dupré will return to America next season for a second transcontinental tour.

Louis Bamberger is to erect a \$500,000 museum in Newark; it will contain an unusual collection of musical works of art.

Theodore Spiering has formed the Austro-German Musicians' Relief Fund.

Katherine Goodson will tour in America from September to December, 1923.

Elsie Lyon succeeds Mary Potter as contralto soloist at Temple Emanu-El.

Leopoldine Damosch, daughter of Walter Damosch, will make her debut on the legitimate stage.

Lionel Powell, the London manager, will present American artists in the British provinces.

Marguerite Monnot, French virtuoso pianist, will tour America next season.

The centenary of Lalo occurs this week.

Ganna Walska's tour will begin on February 9.

After next season Guy Maier and Lee Pattison will not play again in America until the fall of 1926. G. N.

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FROM THE PUBLISHERS

(Edward B. Marks Publishing Co., New York)

Ever since the opening concert of Ignaz Friedman, the pianist, held at Eastman Hall in Rochester recently, the new piano Album containing fourteen of his favorite selections, is meeting with unusual demand. The edition is in souvenir style, containing a large lifelike head of the artist on the frontispiece. This imported edition is engraved in the best manner and printed with clear and large notes on good quality paper. It is a welcome musical treat for the thousands of Friedman's ardent admirers in America.

(Knoch & Sons, London and New York)

James Price, tenor, is featuring at all his concerts Easthope Martin's song, "The Ballad Monger."

Nina Morgana is meeting with success with Mana-Zucca's new song, "I Shall Know, at all her concerts."

Paul Althouse is using with success Daffodil Gold, a new song by Robertson Hodgson.

Mary McCormick recently sang Come to the Fair, by Martin, at the Chicago Civic Orchestra concert.

Dmitry Dobkin, tenor, recently sang At Eventime, by Frank H. Grey, at Toronto, Canada.

Martin Richardson, tenor, featured The Minstrel, by Easthope Martin, at the Women's Club, New Rochelle.

Josiah Zuro Conducting at Criterion

Josiah Zuro, director of the Zuro Grand Opera Company, is conducting the motion picture presentation at the Criterion Theater where Nazimova's film production of Oscar Wilde's Salome is the feature this month. This is not the first time Mr. Zuro has conducted to motion pictures, having assumed the baton at the Rivoli, Rialto and Criterion theaters on special occasions, but the engagement at the Criterion is the first for an extended period.

The music setting to Salome is of operatic and symphonic quality, including selections from Saint-Saëns, Debussy, Rimsky-Korsakoff, Borodin, Liadow, Grieg and Goldmark, and of special interest is the use of a composition by Ernest Bloch, the eminent composer and director. The Bloch selection is from Les Poemes Juives and is used for the scene in which the Jews discuss with much vehemence—a scene with Richard Strauss made much of in his opera, Salome.

For the presentation of Nazimova in Salome, the Criterion orchestra has been especially augmented.

Vreeland Sings with Boston Symphony

At the request of Pierre Monteux, when she appeared as soloist with the Boston Symphony Orchestra, Jeannette Vreeland sang three arias, Air de Lia from L'Enfant Prodigue, Vissi d'Arte from Tosca, and Depuis le Jour from Louise, a task that is rarely asked of an artist at a single orchestral concert. Besides singing these arias, Miss Vreeland was booked during the same week for a performance of The Messiah, with the Mendelssohn Choir of Pittsburgh, and an engagement for two appearances in Larchmont, N. Y.

Miss Vreeland's engagements this season have included festival, recital and club appearances in Springfield, Lowell, Boston and Attleboro, Mass., Bridgeport and Waterbury, Conn., Allentown and Pittsburgh, Pa., Summit, N. J., and Keene, N. H. Her spring engagements will include bookings and re-engagements in Newark, N. J., Keene, N. H., Northfield and Woburn, Mass., Philadelphia, Pa., and Syracuse, N. Y.

Ralph Leopold Entertains

Mr. and Mrs. Ward Fenton, Mrs. E. C. T. Miller and Ralph Leopold gave a reception and musicale at the Fenton residence in Alwyn Court, 182 West Fifty-eighth street, New York, on January 12, which was attended by a large

audience. Mr. and Mrs. Fenton, Mrs. Miller and Mr. Leopold received their guests in the beautiful parlors, after which a musical program was rendered by Messrs. Leopold, piano; Conway, tenor, and D'Amico, baritone. Mr. Conway opened the program with Songs of Araby, Clay; Spirit Flower, Campbell-Tipton, and an aria from L'Africaine by Meyerbeer. He also gave a beautiful number by Lohr. Mr. D'Amico sang an aria from Rigoletto, Verdi, and Valentine's aria from Faust, Gounod.

Mr. Leopold played two groups, which comprised Introduction and Largo from concerto in D minor by Friedemann Bach (in an arrangement by Ralph Leopold); Dance in C major by Beethoven-Seiss; Nachstück in F by Schumann; Ballad, Debussy; Soleil a Midi, Jongen; Malagena, Albeniz; Etude Héroïque, Leschetizky; By the Sea, Arensky; Prelude in E minor, Mendelssohn; Nocturne in D flat, Chopin; and Humoresque, Rachmaninoff. Following this luncheon was served. The guests remained until a very late hour, and voted the affair one of unusual pleasure and interest.

Blind Baritone Praised

Luigi Boccelli, twenty-one-year-old blind baritone, pupil of Adelaide Gescheidt, gave a recital at the New Century Club Drawing Room in Philadelphia, December 11. Mr. Boccelli is attracting exceptional interest, not alone by his beautiful voice but also by unusual development in his art despite his youth and the handicap of blindness. Miss Gescheidt predicts a successful career for this talented young singer.

The press notices for Mr. Boccelli's recital are most favorable. Two critics, among the many, say of him: "The natural musical endowment possessed by this singer and the intelligent manner in which he has gone about its development have resulted in quite unusual skill and finish in so comparatively immature a student. Boccelli's voice is of exceptionally pleasing quality and lends itself well to the big arias (for which he has the necessary volume) as well as the smaller styles. His program was given with ease and versatility." "Mr. Boccelli has a big voice and pours it out easily, giving the sense of plenty in reserve. His musicianly instinct is palpably genuine and much applause was his portion."

Mr. Boccelli's program included Rosa's Vado ben Spesso, Mozart's Deh Vieni, Verdi's Eri Tu, etc.

Salvi and Bonucci in Joint Recital

The Metropolitan Musical Bureau has received the following telegram from George Jacobs, of Terre Haute, Ind., following a recent concert given in that city by Alberto Salvi, harpist, and Arturo Bonucci, cellist: "Salvi and Bonucci made one of the greatest successes in concert here tonight. They both were nothing short of a sensation. The capacity audience did not want to leave after both had given many encores."

Faust in Norwalk, Conn.

Faust in concert form will be sung by the People's Chorus, Mrs. F. J. Morrison, director, at the Regent Theater, Norwalk, Conn., on February 7. The soloists will be Marie Sundelius, soprano, as Marguerite; Marie Saville, Siebel; Richard Crooks, Faust; Fred Patton, Valentin, and Ralph Toland, Mephistopheles.

Mildred Dilling to Appear in Mozart Program

Mildred Dilling, the harpist, will appear in an all-Mozart program, under the direction of Clarence Dickinson, at the Fifth Avenue Brick Church, New York, on January 26, playing various compositions by that master.

Richard Hale to Give Annual Recital

On Thursday afternoon, February 1, Richard Hale, baritone, will give his annual recital at Aeolian Hall. A program of unusual interest and variety will be presented.

OBITUARY

Dr. Anselm Goetzl

Dr. Anselm Goetzl, aged forty-four, Hungarian musical composer, who was married last year to Charlotte, ice skating performer in the Hippodrome, died in Spain after a surgical operation. He came to the United States in 1913. He conducted Andreas Dippel's light opera company, producing The Lilac Domino. He was the author of a one-act opera, Les Precieuses Ridicules, the first of Moliere's work to be set to music. This was presented originally at the Royal Opera in Dresden, in 1907, and won for the author the cross of the Legion of Honor. He was known here as composer of the musical scores for The Royal Vagabond, The Wanderer, Aphrodite, The Rose Girl, Deburau and The Gold Diggers.

Carl Strohmenger

Carl Strohmenger, for many years connected with the Metropolitan Opera, first in the property department and then as bookkeeper, passed away at his home in New York on January 19, after a long illness. When the Scotti Opera Company organized, Mr. Strohmenger resigned from the Metropolitan to become its general manager, and had managed the business details of all its tours.

Giacomo Orefice

Rome, December 22.—Maestro Giacomo Orefice died yesterday at Milan. He was teacher of composition at that Conservatory. Of his operas the most noted was Chopin, dramatic episodes from the life of the great Polish composer, the best of whose works contributed, in the able hands of Orefice, to make an interesting opera. He was born 1865 at Vicenza.

Donizetti Descendant Dies

Rome, December 18.—Alfredo Donizetti, descendant of the great Donizetti, died suddenly at Rosario di Santa Fe, where he had founded a conservatory. He had been a notable composer, having received the Steiner prize for the opera, Dopo l'Ave Marie.

CONCERT RECORD OF SONGS BY SOME OF OUR BEST AMERICAN COMPOSERS

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My Fiddle Is Singing.....Frank Watters, Dubuque
Arise, Glad Heart.....Maud Meyer, Burlington, Ia.
If I But Knew.....Maud Meyer, Burlington, Ia.
Robin's Come.....Maud Meyer, Burlington, Ia.

Marion Bauer

The Linnet Is Tuning Her Flute.....Harriet Case, New York
The Linnet Is Tuning Her Flute.....Delphine March, New York
Only of Thee and Me.....Delphine March, New York
Youth Comes Dancing.....Delphine March, New York
Phillips.....Harriet Case, New York
Gold of the Day and Night.....Mrs. S. W. Plumb, Strator, Ill.
Prelude in B minor (Piano).....Estelle Lieblich, New York

Mrs. H. H. A. Beach

Exaltation.....Olive Nevins, Waynesboro, Pa.; Troy, N. Y.; Detroit
Hush, Baby Dear.....Lucille Gibson Pleasants, Los Angeles
June.....Gladys Romanoff, Pittsburgh
June.....Ellen Shelton Harrison, Seattle

Robert Braine

Before Sunset.....Howard J. Gee, East Orange, N. J. (Radio)
Winter at the Door.....Howard J. Gee, East Orange, N. J. (Radio)
Another Day.....Betty Bell, Pittsburgh

Gena Branscombe

I Bring You Heartsease.....George Reimbert, East Gloucester, Mass.
I Bring You Heartsease.....Zoe Pearl Park (Radio)
Three Mystic Ships.....
Olive Nevins, State College, Pa.; Williamsport, Pa.; Waynesboro, Pa.
Hail, Ye Tyme of Holle-days.....Vernon Archibald, New York
I Send My Heart Up to Thee.....
Grace Fisher-Reeve, Briarcliff Manor, N. Y.
Bluebells Drowsily Ringing.....Margaret Harris, Boston
Dear Little Hut by the Rice Fields.....
Harry Colin Thorpe, Trenton, N. J.
Krishna.....Harry Colin Thorpe, Trenton, N. J.
When Twilight Weaves (Duet).....
Joye Matzek and N. B. Blanchard, Beloit, Wis.

G. W. Chadwick

O Let Night Speak of Me.....Dorothy Bowen, Chicago
Thou Art So Like a Flower.....Elmer Beckstrom, San Francisco
He Loves Me.....
Eleanor de Cincron, Shamokin, Pa.; Sunbury, Pa.; Altoona, Pa.; East Liverpool, Ohio.

Rosseter G. Cole

Lilacs.....William Phillips, Chicago

Ralph Cox

Aspiration.....Constance Balfour, Los Angeles
Aspiration.....Leland Gregory, Nyack, N. Y.
Peggy.....Mme. de Luca, New York
Peggy.....Lawrence Dixon, Seattle
The Afternoon.....Raymond Harmon, Los Angeles
Where Roses Blow.....Thelma Dyer Harbin, Pittsburgh
The Song of Brother Hilario.....Henry Schlegel, Los Angeles
Thou Wilt Keep Him In Perfect Peace.....Raymond Harmon, Pasadena

Mabel W. Daniels

The Waterfall.....Zelma De Maclof, New York
Beyond.....G. Roberts Lunger, Boston

Arthur Foote

I'm Wearing Awa'.....Merle Alcock, New York
I'm Wearing Awa'.....Jean Effe, Medford Hillsdale, Mass.
An Irish Folk Song.....Merle Alcock, New York
An Irish Folk Song.....Ethel Rust-Mellor, Rye, England
The Lake Isle of Innisfree.....Greta Masson, New York
Shadows.....Alice Armstrong, Boston
Drifting.....Emma Ainslee, Exeter, N. H.
There Sits a Bird.....Lucille Gibson Pleasants, Los Angeles
The Night Has a Thousand Eyes.....Ruth Pearsall, Little Rock, Ark.

G. A. Grant-Schaefer

Little David (Negro Spiritual).....
May Peterson, Ridgewood, N. J.; Louisville, Ky.
Little David (Negro Spiritual).....Mary Jordan, San Antonio
Little David (Negro Spiritual).....George Boynton, Boston
A Little Wheel a-Rollin' My Heart (Old Negro Song).....
Charles Edwin Lutton, Williamstown, Mass.
A Little Wheel a-Rollin' in My Heart (Old Negro Song).....
Robert Young, North Pownall, Vt.
The Little Dancer (La belle Danseuse).....Joye Matzek, Beloit, Wis.
Sainte Marguerite.....Joye Matzek, Beloit, Wis.
Down to the Crystal Streamlet (A la Claire fontaine).....
Dorothy Fairbanks, Concord, Mass.
The Eagle.....Carolina Lazzari, Rochester, N. Y.
Giles Scroggins (Old English).....
Charles Edwin Lutton, Williamstown, Mass.
Love's Portrait.....Robert Young, North Pownall, Vt.
The Sea.....George Boynton, Boston

Margaret Hoberg

The Chant of the Stars.....Lucille Gibson Pleasants, Los Angeles
The Chant of the Stars.....Margaret Lyon, Fairfield, Ia.

Francis Hopkinson

From "THE FIRST AMERICAN COMPOSER," edited and augmented by HAROLD VINCENT MILLIGAN.
My Days Have Been So Wondrous Free.....
Olive Nevins, State College, Pa.; Williamsport, Pa.; Waynesboro, Pa.
O'er the Hills Far Away.....
Olive Nevins, State College, Pa.; Williamsport, Pa.; Waynesboro, Pa.

Louis Edgar Johns

The Knight's Return.....Albert Almone, Baltimore

Harold Vincent Milligan

From "PIONEER AMERICAN COMPOSERS," a Collection of Early American Songs, edited and augmented by HAROLD VINCENT MILLIGAN.
Pelissier—"Return, O Love".....
Olive Nevins, State College, Pa.; Williamsport, Pa.; Waynesboro, Pa.
Carr—"Willow, Willow".....Greta Masson, New York
Red Apples (From "When Life's at the Dawn").....
Florence Otis, Joplin, Mo.; Milwaukee, Chicago
When Life's at the Dawn. A Group of Five Children's Songs (Red Apples—The Kind Shepherd—Natural Science—Tomorrow—My Creed).....Bertha Gundelfinger, Pittsburgh

Francisco Di Nogero

My Love Is a Muleteer.....Jack Hillman, Berkeley, Cal.

Anna Priscilla Risher

Song of the Brown Thrush.....Mary Knauer, Atlantic City

Elise Pardow Romá

Win' a-Blowin' Gentle.....Lucille Gibson Pleasants, Los Angeles

Claude Warford

Holy Dawn (Easter).....Florence Hinkle, New York
Holy Dawn (Easter).....Mary Davis, Orange, N. J.
Holy Dawn (Easter).....Ralph Thomlinson, New York
Holy Dawn (Easter).....William Stevenson, Paterson, N. J.
Holy Dawn (Easter).....Emily Hatch, Tarrytown, N. Y.
Holy Dawn (Easter).....Anna Flick, Astoria, L. I.
(Advertisement)

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Appearances of Mrs. Lawson as Soloist

Appended are some of the engagements filled by Franceska Kaspar Lawson, and as the list tells in no uncertain terms of the popularity of the soprano no further comment is necessary:

Artists' Course, Birmingham, Ala.; Arundel Club of Baltimore; Ashland College; Ayerett College; Beechwood School; Bethany College; Bishopthorpe Manor (3 times); Blackstone College (4 times); Blue Ridge College; Board of Education, Cumberland, Md., and Somerset, Ky.; Broadus College (3 times); Browning Society of Philadelphia; Brenau College; Bridgewater College; Carson and Newman College; Cedarville College; Chatham Episcopal Institute; Chautauque Association of Pennsylvania; Chowan College; Coker College; Converse College; Cooper Union, New York City (3 times); Daleville College; Davenport College; Davis and Elkins College (3 times); Davidson College; Dickinson Seminary; Dutchess County Choral Society; Eastern College; Emory University; Flora McDonald College (3 times); Fort Loudoun Seminary (7 times); Friday Morning Music Club, Washington, D. C. (4 times); Friends Select School (3 times); George School; George Washington University; Guilford College; Girls' Club, Grafton, W. Va.; Glen Eden (4 times); Golden Jubilee Germania Maennerchor, Baltimore; Hannah More



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FRANCESKA KASPAR LAWSON

Academy (3 times); Harmonie Society, Baltimore; high schools, Ashland, W. Va.; Bramwell, W. Va.; Doylestown, Pa.; Durham, N. C.; New Cumberland, W. Va.; Staunton, Va.; Wendell and Wilson, N. C.; Hollins College (4 times); Hood College; Irving School for Boys; Kiskiminetus Springs School (4 times); Lander College; Lemans Orchestra, Steel Pier, Atlantic City; Lewisburg Seminary; Liberty Piedmont Institute (3 times); Limestone College; Linden Hall Seminary; Louisville College; Marcato Club, Clarkburg, W. Va.; Marshall College; Mars Hill College; Martha Washington College; Massanutten Military Academy (4 times); Mayflower Society, Washington, D. C.; May Festival and recital, Hagerstown, Md.; Miami University; Millersburg Female College; Mount Union College; Mount Vernon Seminary (8 times); music clubs, Bloomington, Ill.; Chattanooga, Tenn.; Fairmont, W. Va.; Marion, Va.; Weston, W. Va., and Williamstown, W. Va.; Muskingum College; National School of Domestic Arts and Sciences; National Park Seminary (12 times); New Century Club, West Chester, Pa.; Ogontz School (3 times); Oldfields School; Orpheus Club of Philadelphia; Oxford College (3 times); Pennsylvania Symphony Orchestra (5 times); Penn Hall School; Philadelphia Orchestra (5 times); Philharmonic Society, Somerset, Pa.; Piedmont College; Pittsburgh Press Radio; Plymouth Institute; Brooklyn, N. Y.; Princeton University; Radcliffe Chautauque System (3 seasons); Randolph-Macon Institute; Reading Symphony Orchestra; recitals, Chester, Pa.; Norfolk, Va., and Wilmington, Del.; Richmond Choral Society; Rotary Club, Washington, D. C.; Salem College; Silver Jubilee, Thalia Maennerchor, Baltimore; Society of Fine Arts, Washington, D. C. (5 times); Sons of the American Revolution, Washington, D. C.; State Normal Schools at Athens, W. Va.; Bloomsburg, Pa.; Cullowhee, N. C.; Farmville, Fredericksburg and Harrisonburg, Va.; Glenville, W. Va.; Greenville, N. C.; Mansfield, Pa.; Pembroke, N. C.; Shepherdstown, W. Va.; St. Hilda's Hall, Charleston, W. Va.; Stonewall Jackson College; Symphony Orchestra, Quakertown, Pa.; Trio Club, Scranton, Pa.; Tusculum College; United States Marine Band; University of Ohio; University of Virginia (twice); University of West Virginia (2 times); Ursinus College; Virginia College; Virginia Intermont College; Walnut Lane School; Washington Choral Society (4 times); Washington Community Symphony Orchestra, Wednesday Afternoon Club, Martinsburg, W. Va.; Wesleyan College; Western Kentucky May Festival; White House; William and Mary College; Winston-Salem College; Woman's Club, Richmond, Va. (3 times); Woman's Club, York, Pa.; Woodberry Forest School; Wooster University.

Matzenauer Member Woman Pays Club

Margaret Matzenauer found time between performances of Aida and Walkure to be the guest of honor at the Woman Pays Club, Wednesday, January 3, at the Algonquin Hotel. Not only did she make a charming appearance, but she graciously offered to sing several songs. The chairman introduced the contralto in this wise: "Ladies, I tried to get Mme. Matzenauer to speak and I am glad she says she can't and won't. That doesn't sound very courteous, I know, but I am certain that you, as well as Mme. Matzenauer, will understand when I say that as a speaker she is a wonderful soprano, and that she has consented to sing her speech in a most seductive Delilah manner via Mon Coeur S'ouvre a ta voix. What she sings after that is up to you."

The result was not only her glorious rendition of the famous aria, for which she is so well known and applauded, but two added numbers, Lieurance's By the Waters of Minnetonka and The Silent Night by Rachmaninoff. Mme. Matzenauer was unanimously invited to become a member of the Woman Pays Club and she has agreed to become one of the one hundred and fifty women who pay.

Two Engagements for S. Wesley Sears

S. Wesley Sears, organist and choirmaster of Saint James' Church, Philadelphia, played at Vassar College on January 12 and at the Brooklyn Academy of Music on Sunday afternoon, January 14.

WHERE THEY ARE TO BE

From January 25 to February 8

- Armstrong, Marion:**
Albany, N. Y., Jan. 25-27.
- Braslaw, Sophie:**
Akron, Ohio, Feb. 6.
Marietta, Ohio, Feb. 8.
- Calvé, Emma:**
Tacoma, Wash., Jan. 26.
Seattle, Wash., Jan. 29.
Bellingham, Wash., Jan. 31.
- Chaliapin, Feodor:**
Buffalo, N. Y., Jan. 25.
- Claussen, Julia:**
Philadelphia, Pa., Jan. 29.
- Cortot, Alfred:**
St. Paul, Minn., Jan. 30.
Pittsburgh, Pa., Feb. 2.
Philadelphia, Pa., Feb. 5.
- D'Alvarez, Marguerite:**
Baltimore, Md., Jan. 30.
- Dadmun, Royal:**
Haverhill, Mass., Feb. 6.
Malden, Mass., Feb. 7.
- Farnam, Lynnwood:**
Troy, N. Y., Feb. 7.
- Fitzu, Anna:**
Norwalk, Conn., Jan. 25.
- Garrison, Mabel:**
Louisville, Ky., Feb. 2.
Rock Hill, S. C., Feb. 5.
- Gerhardt, Elena:**
Cincinnati, Ohio, Feb. 2-3.
- Heifetz, Jascha:**
Havana, Cuba, Jan. 27, 31, Feb. 3.
Miami, Fla., Feb. 6.
- Hempel, Frieda:**
Lincoln, Neb., Jan. 25.
Pine Bluff, Ark., Jan. 29.
Fort Worth, Texas, Jan. 31.
San Antonio, Texas, Feb. 2.
Beaumont, Texas, Feb. 5.
Galveston, Texas, Feb. 7.
- Hess, Myra:**
Toledo, Ohio, Jan. 26.
- Hinshaw's Cosi Fan Tutte Company:**
Valdosta, Ga., Jan. 25.
Oxford, Miss., Jan. 27.
Texarkana, Ark., Jan. 29.
Pine Bluff, Ark., Jan. 30.
Denton, Texas, Jan. 31.
Norman, Okla., Feb. 1.
Waco, Texas, Feb. 2.
San Antonio, Texas, Feb. 5.
Dallas, Texas, Feb. 6.
Denison, Texas, Feb. 8.
- Hinshaw's Cox and Box Co.:**
Wichita Falls, Texas, Jan. 25.
Sweetwater, Texas, Jan. 26.
Big Spring, Texas, Jan. 27.
Midland, Texas, Jan. 29.
Arlene, Texas, Jan. 30.
Cairo, Texas, Jan. 31.
Stephenville, Texas, Feb. 1.
Florence, Texas, Feb. 2.
San Marcos, Texas, Feb. 3.
Lockhart, Texas, Feb. 5.
La Grange, Texas, Feb. 6.
Gonzales, Texas, Feb. 7.
Kerens, Texas, Feb. 8.
- Hinshaw's Impresario Co.:**
Bowling Green, Ohio, Jan. 25.
New Philadelphia, Ohio, Jan. 26.
Troy, N. Y., Jan. 29.
Carlisle, Pa., Feb. 5.
Providence, R. I., Feb. 6.
Haverhill, Mass., Feb. 7.
- Homer, Louise:**
Pittsburgh, Pa., Jan. 29.
Virginia, Minn., Jan. 31.
Duluth, Minn., Feb. 1-2.
Chicago, Ill., Feb. 4.
Binghamton, N. Y., Feb. 6.
Rochester, N. Y., Feb. 7.
- Homer-Stires, Louise:**
Pittsburgh, Pa., Jan. 29.
Virginia, Minn., Jan. 31.
Duluth, Minn., Feb. 1-2.
Chicago, Ill., Feb. 4.
Binghamton, N. Y., Feb. 6.
Rochester, N. Y., Feb. 7.
- Johnson, Norman:**
Rome, N. Y., Jan. 25.
- Kerns, Grace:**
Mercersburg, Pa., Feb. 6.
- Kindler, Hans:**
Harrisburg, Pa., Jan. 25.
- Konecny, Josef:**
Beaver, Utah, Jan. 25.
Las Vegas, Nev., Jan. 29.
Redlands, Cal., Jan. 31.
San Bernardino, Cal., Feb. 1.
Santa Ana, Cal., Feb. 7.
Van Nuys, Cal., Feb. 8.
- Land, Harold:**
Yonkers, N. Y., Jan. 25.
Richmond Hill, N. Y., Jan. 28.
- Leginska, Ethel:**
Detroit, Mich., Jan. 30.
- Letz Quartet:**
La Crosse, Wis., Jan. 26.
Lake Forest, Ill., Jan. 27.
Granville, Ohio, Jan. 29.
Brooklyn, N. Y., Feb. 5.
- Levitzi, Mischa:**
Indianapolis, Ind., Feb. 4.
Dayton, Ohio, Feb. 6.
- Macbeth, Florence:**
Boston, Mass., Jan. 25-29.
Rochester, N. Y., Jan. 31.
- Maier, Guy:**
Rochester, N. Y., Jan. 27.
- Marsh, Helen:**
Notre Dame, Ind., Jan. 27.
Sioux City, Ia., Jan. 30.
- Martin, Riccardo:**
St. Joseph, Mo., Feb. 5.
- Meisle, Kathryn:**
Lancaster, Pa., Jan. 25.
- Milligan, Harold:**
Wellesley, Mass., Feb. 7.
- Murphy, Lambert:**
Springfield, Mass., Jan. 28.
- Morini, Erika:**
Worcester, Mass., Jan. 30.
Baltimore, Md., Feb. 6.
- Moore, Hazel:**
Quincy, Ill., Jan. 30.
- Münz, Mieczyslaw:**
Boston, Mass., Jan. 24.
Mount Vernon, N. Y., Jan. 29.
- Nevin, Olive:**
Wellesley, Mass., Feb. 7.
- Niemack, Ilse:**
Hanover, Germany, Jan. 27.
Bremen, Germany, Jan. 31.
Hamburg, Germany, Feb. 1.
Berlin, Germany, Feb. 7.
- Nyiregyhazi, Erwid:**
Chicago, Ill., Feb. 5.
- Paderewski, Ignace:**
Lexington, Ky., Jan. 26.
Montgomery, Ala., Jan. 29.
New Orleans, La., Jan. 30.
Houston, Texas, Feb. 1.
Dallas, Texas, Feb. 5.
- Patton, Fred:**
Toronto, Can., Feb. 2.
Birmingham, Pa., Feb. 3.
- Petruskas, Mikas:**
Kulpman, Pa., Jan. 28.
Shenandoah, Pa., Jan. 29.
Scranton, Pa., Jan. 30.
Wilkes-Barre, Pa., Jan. 31.
Binghamton, N. Y., Feb. 2.
Amsterdam, N. Y., Feb. 3.
Worcester, Mass., Feb. 4.
Lawrence, Mass., Feb. 6.
- Rogers, Francis:**
New Haven, Conn., Jan. 30.
- Rubinstein, Erna:**
Rochester, N. Y., Jan. 30.
Chicago, Ill., Jan. 31.
Winnipeg, Can., Feb. 6.
- St. Denis, Ruth:**
Atlanta, Ga., Jan. 25.
Macon, Ga., Jan. 26.
Orlando, Fla., Jan. 27.
Meridian, Miss., Jan. 29.
Waco, Texas, Jan. 31.
Austin, Texas, Feb. 1.
Beaumont, Texas, Feb. 2.
Houston, Texas, Feb. 3.
Vicksburg, Miss., Feb. 5.
Selma, Ala., Feb. 6.
Tuscaloosa, Ala., Feb. 7.
Birmingham, Ala., Feb. 8.
- Salvi, Alberto:**
Ardmore, Okla., Jan. 26.
Norman, Okla., Jan. 29.
Okmulgee, Okla., Jan. 30.
- Schumann Heink, Ernestine:**
Orlando, Fla., Jan. 31.
- Shawn, Ted:**
Atlanta, Ga., Jan. 25.
Macon, Ga., Jan. 26.
Orlando, Fla., Jan. 27.
Meridian, Miss., Jan. 29.
Waco, Texas, Jan. 31.
Austin, Texas, Feb. 1.
Beaumont, Texas, Feb. 2.
Houston, Texas, Feb. 3.
Vicksburg, Miss., Feb. 5.
Selma, Ala., Feb. 6.
Tuscaloosa, Ala., Feb. 7.
Birmingham, Ala., Feb. 8.
- Sparkes, Lenora:**
St. Louis, Mo., Jan. 25-27.
- Sevain, Edwin:**
Brooklyn, N. Y., Jan. 28.
Orlando, Fla., Feb. 1.
Miami, Fla., Feb. 3.
Ocala, Fla., Feb. 6.
Sarasota, Fla., Feb. 8.
- Telmanyi, Emil:**
Greensburg, Pa., Jan. 25.
Pittsburgh, Pa., Jan. 26.
- Thibaud, Jacques:**
Denver, Colo., Jan. 20.
Sioux City, Ia., Feb. 7.
Lincoln, Neb., Feb. 8.
- Tollefsen Trio:**
El Paso, Texas, Jan. 26.
Del Rio, Texas, Jan. 27.
San Marcos, Texas, Jan. 29.
Fort Arthur, Texas, Jan. 30.
Natchitoches, La., Jan. 31.
Warren, Ark., Feb. 1.
Searcy, Ark., Feb. 2.
Little Rock, Ark., Feb. 3.
Natchez, Miss., Feb. 5.
Grenada, Miss., Feb. 6.
- Vreeland, Jeannette:**
Philadelphia, Pa., Feb. 7.

Van Bommel Soon to Become American Citizen

Jan Van Bommel, the Dutch baritone, whose recent Aeolian Hall (New York) recital was highly praised by the critics and press generally, will, if he lives four months



JAN VAN BOMMEL

longer, be an American citizen. There is every indication that the tall, red-checked young Hollander will survive, and his many admirers will welcome him into "the ranks." Commenting on his recital, the Herald of December 20 used such phrases as "Wide upper register of excellent quality," "made a very agreeable impression," "French and German songs were delightfully rendered," and "His sincerity and warmth did much to make an enjoyable recital."

National Opera Club Meets

Meetings of the National Opera Club of America always include operatic excerpts or subjects, Mme. von Klenner, founder and president, always seeing to it that the current or talked-about operas are represented. While more or less business is transacted, announcements made, etc., still the main thing is operatic education, and in this the club covers a field peculiarly its own. Who knows much about Anima Allegra (English, Joyous Spirit), the opera by Francis Vittadini, produced in Rome, and said to be in rehearsal here? The members of the National Opera Club and their many guests are now well informed, thanks to Mme. von Klenner's enterprise, as this was the subject of the Havrah Hubbard operalogue, with Edgar Bowman at the piano. Mr. Hubbard told of the happy nature of the music, and as usual went into detail as to story, the music well illustrating his points. An explosion of the alarm-clock on the president's desk was a humorous incident during his story. It illustrated Mme. von Klenner's motto, that things must go, be alive, if a part of the National Opera Club!

Agatha Berkhoe, soprano, pleased all with her fine voice and personality, singing songs by Grieg, Fairchild and Speaks, and Clara Edwards' Happiness as an encore; and later on a group of songs in the Norwegian language, preceded by explanatory remarks by the fair singer. The minor pathos in Borreson's song and the joyous climax of one by Grieg served to enhance effect.

President von Klenner made announcements of interest, including correction of a statement made that the voluntary contribution of over \$100 by members at the Christmas Fete was for the club; it was for the Haensel and Gretel Home at Oberammergau, and she was proud of the sum. She called attention to the January 24 evening of the club, when an act from The Demon, and a gala Russian program, with ball following, was scheduled. Tannhauser will be the subject of the February 8 meeting. National flags, the marble bust of the distinguished president, and Mrs. J. Hedges Crowell as guest of honor, were all in evidence, giving eclat to the meeting.

Myra Hess on Concert Tour

Myra Hess, the English pianist, is busy on her first long concert tour since she returned to this country about a month ago. During this brief period she has given a New York recital, a concert in Troy, N. Y., and has made two appearances with the New York Philharmonic Orchestra. Miss Hess' present tour includes appearances in Pennsylvania cities, Chicago, Minneapolis, Winnipeg and Toledo. She will return to New York on January 28, on the evening of which she will play the Schumann concerto with orchestra and a group of solo pieces at the Metropolitan Opera House. On February 1 the pianist will start another tour, from which she will not return to the metropolis until the early part of March.

Des Moines to Hear MacLaren

On February 5, at The Iowa Theater, Gay MacLaren will appear at Des Moines, Iowa, for the Department of Women's Affairs of the Chamber of Commerce of Des Moines. This organization, which is just as imposing as its name, does things in a big way. Miss MacLaren's mother will travel from Minneapolis for the occasion.

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MINNEAPOLIS GIVES A HEARTY WELCOME TO WALTER DAMROSCH

Damrosch Guest Conductor at Eighth Symphony Concert—Also Gives "Pop" Program—Yale Mandolin, Banjo and Glee Clubs Appear—George Klass in Violin Recital—Gifted Young Pianist Heard—Sigrid Onegin on University Course—First Music Week in Minneapolis

Minneapolis, Minn., January 10.—Walter Damrosch came, conducted, and conquered. He has endeared himself to all Minneapolis through his musicianship as well as through his geniality. He presided as guest conductor at the eighth concert of our symphony orchestra. There was a capacity house, although there was no soloist. Besides the air from Bach's suite No. 3, arranged by Leopold Damrosch, and the polonaise from Beethoven's Serenade, op. 8, arranged by Walter Damrosch, both new to Minneapolis, the program contained old favorites; Lalo's overture to Le Roy d'Ys, Dvorak's New World symphony, and the Paris version of the bacchanale from Wagner's Tannhäuser. The polonaise had to be repeated. That enthusiasm ran high is putting it mildly.

DAMROSCH CONDUCTS "POP" CONCERT.

Mr. Damrosch not only duplicated, but also far overtopped his success of the Friday night concert in the "pop" concert on the following Sunday afternoon. Long before the concert started the house was sold out, and hundreds of disappointed admirers of Mr. Damrosch were turned away. The orchestra played as if inspired, and everybody was happy in spite of the rather light program. Not having been apprised of the fact that Minneapolisians have become accustomed to a program of symphonic proportions for their "popular" Sunday afternoon diet, Mr. Damrosch had prepared what he thought was a popular program. That the audience liked the selections was emphatically demonstrated by the many rounds of applause vouchsafed conductor and orchestra in the course of the afternoon. The program opened with a wonderfully smooth rendition of the Oberon overture. Ballet music was quite to the fore, with three numbers from Saint-Saëns' Henry VIII, two numbers from Delibes' ballet suite Sylvia, and the dance of the old ladies' from Casella's ballet suite, A Venetian Convent. Two song arrangements for orchestra, Traume and the prize song from Die Meistersinger, both by Wagner, were exquisitely played. The program was brought to a close with a brilliant performance of the triumphal march from Verdi's Aida.

YALE MANDOLIN, BANJO AND GLEE CLUBS.

The new year was auspiciously and "glee"-fully opened with a concert by the combined Yale mandolin, banjo and glee clubs. The work of the latter organization was especially fine. It was above the usual work presented by college glee clubs in selection of numbers as well as in other respects. The auditorium was filled with Yale alumni and their friends.

GEORGE KLAUS IN VIOLIN RECITAL.

George Klass, violinist, a member of the faculty of the MacPhail School of Music, gave a well balanced and finely played program to an audience which completely filled MacPhail Opera Hall last Saturday. The program contained Handel's sonata No. 4 in D, the Mozart concerto in E flat, Chausson's Poeme, and a group of three smaller pieces. Mr. Klass' artistic performances were materially enhanced by Katharine Hoffman's masterly accompaniments.

GIFTED YOUNG PIANIST HEARD.

Everett Fritzberg, a young and very promising pianist, gave an excellent account of himself in a recital which would have taxed the powers of a fully matured pianist. The program consisted of the Paganini variations by Brahms, the sonata in B minor by Chopin, and a group of smaller pieces, the last one of which was the difficult Oriental fantasy, Islamey, by Balakirew. The recital took place January 8, at Studio Recital Hall.

SIGRID ONEGIN ON UNIVERSITY COURSE.

Sigrid Onegin, contralto, was the artist brought forth in the third concert of the university concert course. It was one of the finest song recitals ever heard in Minneapolis, and Mrs. Carlyle Scott, director of the course, deserves the unbounded gratitude of her audiences for engaging artists of this caliber for her course. Sigrid Onegin is certainly one of the elect. Her voice, personality, intelligence, musicianship and artistry combine to make a tout ensemble approached by very few, surpassed by none. Special commendation is due to Michael Raucheisen, excellent accompanist, who contributed in a large measure to the enjoyment of the program. The wildly enthusiastic audience demanded and received many encores.

FIRST MUSIC WEEK IN MINNEAPOLIS.

The Civic Music League of Minneapolis is sponsor for the first Civic Music Week, which had its inauguration today, January 10. The whole city is taking part. Mayor George E. Leach has issued a proclamation and the city council passed a resolution urging all the citizens to aid in making the week successful.

A comprehensive program for the week has been prepared by the Civic Music League. G. S.

Ruth St. Denis and Ted Shawn Break Records

Even at this late date engagements for Ruth St. Denis, Ted Shawn and the Denishawn Dancers are still coming in. Recent bookings are Vicksburg, Miss., for February 6; Winston-Salem, N. C., for February 20, and Columbus, Ohio, for March 8. Requests for next season promise even a greater record of performances than will have been given this season, when the number of performances will reach the 150 mark.

Three Festivals for Byron Hudson

Walter Anderson has booked Byron Hudson at the Newark (N. J.) Festival, April 25 and April 27, when he will appear on the program with Heifetz. March 25 to April 1, he sings at the Lindsborg (Kan.) Festival, with other bookings en route. Mr. Hudson is also engaged for the Spartanburg (S. C.) Festival May 2, on the program with Florence

Macbeth and Arthur Middleton. Engagements have also been made for Mr. Hudson with the Waterbury (Conn.) Choral Society, February 15, in Judas Maccabeus; March 17, Aeolian Hall and April 24, Caldwell, N. J. Other engagements are pending for Toronto, Troy, Milwaukee, Albany and Providence.

Sue Harvard Gives Kiwanians Real Treat

The Kiwanians of Roanoke, Va., were recently entertained by Sue Harvard, soprano. The auditorium was filled to capacity with members and their guests, numbering about 5,000. Miss Harvard is an honorary member of the inter-



SUE HARVARD

national organization, and her splendid program given before them on this occasion was fully appreciated.

Miss Harvard's pleasing stage appearance and charming personality won her audience, as usual, from the beginning. Because of the inability of a speaker to be there and share the program, Miss Harvard generously filled out the time, giving four groups of numbers, numbering in all with encores not less than twenty-one songs and arias. There was excellent variety to her selections, and in the rendering of each number she proved herself a real artist, singing with irresistible appeal and charm. A review of her recital appearing in a Roanoke paper the following day mentioned

among other things her exquisite pianissimo tones, the beauty of her open tones in the higher register, perfect diction, pure intonation, marked expression and her power and feeling in interpretation.

The songs on Miss Harvard's program included arias from Mozart's Marriage of Figaro, and Catalani's La Wally; a Welsh folk song; two songs dedicated to the singer—Ward-Stephens' Berry Brown and Gaul's The Night Wind; In Sleepy Land, Mana-Zucca; The Answer, Terry; Priere pour qu'un enfant ne meure pas, Fevrier; Gute Nacht, arranged by Reimann; Zueignung, Strauss; Coming Home, Willeby; Lazy Song, Corinne Moore Lawson, and two Curran songs—Nursery Rhymes and Life. Dixie as one encore called forth an ovation, while Carry Me Back to Ole Virginny left many with tears in their eyes, a sincere tribute to the singer.

Ethel Watson Usher gave artistic support, playing sympathetic accompaniments.

Miss Harvard was assured she would have a large and appreciative audience whenever she appeared in Roanoke in the future, and she has already been re-engaged for a concert there next year.

Concert at Master Institute of United Arts

A concert was given recently at the Master Institute of United Arts by William Coade, Australian violinist, and Max Dittler, English pianist. Together the artists opened the program with a finely emphasized performance of Handel's sonata in A. Mr. Dittler then gave a masterly interpretation of the taxing sonata in B minor of Liszt. A group of shorter works by Mascitti, Sarti, Gosse, Faure and Wieniawski was Mr. Coade's next offering, indicating his facile technique and lovely tone qualities. The final group consisted of Scriabin's prelude and nocturne for left hand, Moszkowski's In Autumn and Brahms' rhapsody in B minor, played admirably by Mr. Dittler. Edward Young supplied excellent accompaniments for Mr. Coade. An enthusiastic audience attended the concert and demanded encores for both artists.

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REVIEWS AND NEW MUSIC

(Ascherberg, Hopwood & Crow, London, Eng.; Chappell-Harms, Inc., Agents for United States and Canada)

The Land of Might-Have-Been

The Land of Might-have-been (song) is by that talented youth, Ivor Novello, composer of Keep the Home Fires Burning, Dusky Nipper, Radiance in Your Eyes, Thoughts of You, etc.; also motion picture actor, just returned from England. The verse by Edward Moore. Composer Novello has caught a truly melodious spirit in this song; it moves on with sincerely wedded text and music, rhythmical, its swing making it easily understood and learned. The refrain goes:

We shall never find that lovely land of Might-have-been;
You (I) can never be my (your) King, nor I can be your Queen:
Days may pass, and years may pass, and seas may lie between,
We shall never find that lovely land of Might-have-been.

A heartfelt melody goes with these words, making it a most ingratiating song, sure to make impression, and lasting, because not cheap. In three keys.

(Enoch & Sons, London, Eng., and New York City)

Four Pastorals (Songs)

The lyrics by Helen Taylor, with variety, including cheerfulness, sentiment, humor and sentiment, the four songs are sub-divided: Who Goes By? A Far-off Tide, Well-a-day, and Everywhere I Go. Into the little volume of twenty-eight pages the composer, Easthope Martin, puts much variety of music. It is all of the naturalistic music style, no dissonances, excepting such as are natural and unsought. A Far-off Tide begins with a shepherd's pipe effect, reiterated as interlude, and closes softly. Well-a-day is in lively minor, singing of shepherd, maiden, cupid, priest, "with solemn look," all in truly refined humor. Everywhere is a slow love-song of much depth of feeling, truly expressive, and the suite of songs is obtainable for low, medium and high voices. Breathing-marks for the singer and detailed pedal-marks for the player are printed in this very neat, substantial appearing booklet.

(Ryalls and Jones, Ltd., London; J. Fischer & Bro., New York Agents)

[The Christmas spirit is helped by the works of blind English composers, for they echo cheerfulness, happy outlook, good digestion, and geniality, every one of them! These characteristics are found in the two dozen piano pieces recently noted in the MUSICAL COURIER, and below are songs by some of the same composers.—The Editor.]

Echo, Dolcino to Margaret, As the Barque Floateth On,
Early One Morning, Facing the Sea, and
Sleep, Dear Heart

This edition is devoted exclusively to the works of British blind composers, continuing the good work begun in the issuing of the meritorious works for organ and for piano by blind men. Echo is by the best known of the blind men, Wolstenholme, organist of the important All Saints P. E. Church, Norfolk Square, London; it is a song of fine expressiveness, the words by Christina Rossetti, full of feeling. There is beauty of melody and harmony as well in this song, with range for mezzo voice, from D below the staff to high E, fourth space. Dedicated to F. H. Etcheverria.

Dolcino and As the Barque are printed together, composed by Hubert G. Oke, playful, pretty, the poem by Charles Kingsley; cheerful, encouraging throughout! Range for low voice, C to D, a ninth. As the Barque is rightly a barcarolle, gentle, flowing sweetly, a very taking little love-song. Range for mezzo, C below to high E.

Early One Morning, by Sinclair Logan, has Old English words, in folk song style, like a minuet, with much variety of key and sentiment. Range for A below to high E, treble clef.

Sleep Dear Heart, a serenade (same composer), is a tranquil song, very expressive, cradle-like, three stanzas of effective music, with range from B below treble clef to E, fourth space.

Facing the Sea is a fine, robust song, by N. McLeod Steel, a sea-song of the "Yo-heave-o" type, dignified; there is an animato of two pages at the finish, with range from low A to high E flat, fourth space.

Most of these songs are to be had in Braille type, so that any educated blind person may read and learn them. This output of blind Englishmen should meet with every encouragement and appreciation, for they are all, without exception, worthy, effective, musicianly songs.

(G. Ricordi & Co., New York)

Wanderchild (Song)

Marshall Kernochan, who composes not because of necessity but because he cannot help it (and that's the true spirit), selected a poem of three stanzas from an old book of children's verses and set it to highly original and at the same time perfectly simple music. Perhaps no simpler song has ever come from his pen, and this very simplicity, allied with unusualness, is its charm. He shows acquaintance with the modernists, but not with extremists, who write tones but not music. There is a certain pathos in the music, in verses one and three, well set off by the second, in far-distant key, which is sweetly tuneful, with pretty accompaniment of thirds for the piano; this, too, is perfectly simple to sing and to play, and the return to the first melody, set to the third stanza of the poem, is charming in its sequence of alternating thirds and sixths. Entire measures of rest while the voice sings, free modulations, and unique harmonies are further features of this song, which is dedicated "To C. H. K." Singers looking for a delicate example of modernist song-literature should get acquainted with this. Range, low E flat to high G. Error on page 5, third line, in bass of accompaniment; a natural sign is lacking before the E.

(White-Smith Music Publishing Co., Boston, New York, Chicago)

The Goblins (Song)

Gertrude Ross, whose Dawn in the Desert, Work, Roundup Lullaby and At Close of Day have all made their way through sheer force of merit, in this song sets to music the

poem by George B. Carpenter, in negro dialect, and dedicates it to Ethelynde Smith, who has vocal and personal gifts to make it successful. The song has to do with the elm-tree, which shakes w'en dar ain't no wind; a woodchuck grieves, and you's scared to turn yo' haid; when right ober dere under a chair is a black t'ing gnawin' a bone. . . . Such verse goes into the refrain: "It's de goblin's, Chile, look out," and the music is skillfully wedded to the words, all most appropriately. There is mystery, spookiness, vivacity and character to the song, which is largely in the minor key, and especially appropriate as an encore. For high and low voices, with title-page containing picture of three gnomes, playing on a spider-web among the daisies, all very appropriate and fetching.

F. W. R.

(Clayton F. Sammy Co., Chicago and London)

Our Shepherd, and Oriental Air (for Organ)

Our Shepherd is by a composer who has written so much piano music for children, once a resident in Buffalo and since then in Chicago, namely, Mrs. Crosby Adams. It is a sacred song arranged for organ, in sweet and simple style, suitable as a prelude to the usual church service. An organ of three manuals is needed, but the piece can be rendered on one or two keyboards. After the first simple appearance of the melody, it is repeated, with contrapuntal background, all very musical, natural and appealing. The Oriental Air, originally by M. Fultoni (M. Bowen), is here arranged for organ by the dean of American organists, Clarence Eddy, the piece having the characteristics one associates with the music of the Far East. There is a fine climax and dying away, with sudden loud chord at the finish, and both pieces are easy.

(J. Fischer & Bro., New York)

Atonement (Sacred Cantata for Mixed Voices)

R. Deane Shure certainly knows his business, writing with facility, now in the modern, almost futuristic style, then in straight-away classical fashion, anon in almost folk-tune style, but always effectively. The work is for the usual mixed chorus, with solos for soprano, alto, tenor and bass, the verse being by Rossel Edward Mitchell. It is Mr. Shure's 101st work; one finds his name in Who's Who in Music, the work naming him as now thirty-eight years of age, son of an amateur conductor, educated in Oberlin, then under Draeseke in Germany, some years in Texas, prize winner with his chorus at a Southern Eisteddfod. The work describes the triumphal entry into Jerusalem of Jesus, the lament of Peter depicting his denial, the great Messianic prophecy of Isaiah, the brutal treatment of the Savior by the Romans, the Crucifixion, darkness, which spread over the entire land, the earthquake, and rending of the Temple veil. Mary Magdalene's grief is pictured; the sorrow of the disciples, suddenly and joyfully dissipated by the appearance of angels, who proclaim the good news, "The Lord Is Risen." Then comes the appearance of the risen Lord by the sea of Galilee, and the reconciliation of Peter. The finale includes the Great Commission to all who believe, "Go into all the world and make disciples."

The use of imitation, short fugatos, highly commendable four-part writing, proper observance of musical form, descriptive music throughout with recitatives which really say something, a unison soldiers' chorus (tenors and basses), with the march to the tomb, somber in color, in four-part harmony; also a fine duet for soprano and tenor; contralto solo of distinguished merit, depicting Mary's sorrow; great contrast in voice and instrumental parts;

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a very graceful barcarolle; duet for tenor and bass, and a rousing final chorus, with high F's and G at the end, all these are but small features of the work of eighty pages, octavo.
F. W. R.

(Composers' Music Corporation, New York)

Israel (Song)

This is a recital song and a forceful one by Edward Royce. It is full of vigor as well as color, and offers much variety to the pianist as well as to the singer. It is poetic in character, but works up to a fine climax which should make a success of it with people who like broad, simple lines and plenty of pianistic sonority. A little more care in the making of the voice part would have made it a better song. As it is it will require a voice of powerful sonority to do it justice, and splendid breath control. A good song nevertheless and one that should become popular.

La Serenade a Mytilene

Among much music one reviews, it is a pleasure occasionally to come upon some one piece that stands out from the rest by its excellence. This is one of those pieces, and is by E. R. Blanchet and transcribed for violin and piano by Alfred Pochon. The melody, adapted from "une melodie des marins levants," is enchanting, and the development in every way suited to it, with the simple, flowing harmonies, its delicate suggestion of counter-melody, its graceful motion. It has been attractively and skillfully transcribed and edited for the violin, and is a concert piece without being difficult.

Gavotte Pompadour

This is the fourth of a set of four pieces for violin and piano by Albert Spalding, who is rapidly becoming known as a composer as well as a virtuoso of the first order. This gavotte, as the name implies, is written in the style of a hundred and fifty years ago, and the flavor of that age has been carried out in an exceedingly scholarly manner. It is rather simple, although there are a good many double stops for the violin, and is thoroughly effective. A piece that will be welcomed by teachers and students as well as recitalists.

(Arthur P. Schmidt, Boston)

Lyrics from the Greek

These lyrics by Edward Ballantine are art-songs, very well made—in fact, so well made that they might be called professional. They show some feeling for beauty, but one finds in them rather a respect for Art, with a big A. The publisher must also have had respect for Art with a big A when he agreed to publish them, for he could hardly have expected them to be popular hits or to pay for their keep. The publishers deserve credit, encouragement and commendation for this sort of self-sacrifice, and it is to be hoped that some readers of this review will be led to support them in their efforts to promote American classicism. After all, we should not judge songs by their cash value, should we?

My Heart Has Found You and June Night (Songs)

These are simple ballads by Ernest Harry Adams, dressed up in rather advanced harmony, with rather more modulation than in the ballads of the past. At the same time, they are of a popular nature and likely to please people of conservative taste who enjoy (one should say "who still enjoy") real melody and harmony, not discord or dissonance. The composer uses chromatic alterations, inverted ninths, harmony made of passing notes, and other devices of the modern school far in advance of the old tonic-dominant restrictions in which the ballad was so long enmeshed. There is extraordinary beauty in this kind of diatonic-chromatism and it admits of writing real melody as this composer has done. Very nice little songs!
F. P.

New Music

Carl Fischer, New York

MINSTREL MEMORIES, a composition for violin and piano, by Edmund Severn. Mr. Severn's own preface notes are quoted because they fully describe his music, "In this composition I have tried to express some of the grace and charm of the Song and Dance of the palmy days of American Minstrelsy." The intentions of this musician have been fully and satisfactorily brought out. There are no technical difficulties and it will make an effective solo for the amateur violinist.

KELTIC FANTASY, another selection for violin and piano by Edmund Severn. Characteristic all the way through, with the bagpipe effect prevailing, what few difficulties that appear can be mastered easily and played without effort. Both numbers deserve careful consideration from teachers.

ROMANCE. For the violin and piano, by Michel Scapiro. A melodious programmed or encore number. The composer undoubtedly intended to write a simple comprehensive form, and while it is within the possibilities of students it appears best suited for advanced work.

G. Schirmer, Inc., New York

TO-DAY. A song by Charles Huerter to a poem by Maud H. Lyman, easy flowing melody in the setting;

in fact the entire composition is most pleasing, as all of this musician's songs generally are. The verse by itself expresses a good thought yet somehow the combination is not altogether one that could arouse much enthusiasm.

THE WHIPPOORWILL. A song for high voice by Carolyn Wells Bassett. A dainty accompaniment supports the voice which carries a simple melody. An encore which could follow most any group of English songs and a selection which can be taught in the studio for diction and legato.

WEDDING MUSIC. A selection either for the piano or organ, by Pearl G. Curran. Real appropriate music for a mighty important event. Begins with an effective dignified march, which can be continued as long as desired. This passes into incidental music to be played during the ceremony. Melody, of course, is the fundamental idea. The composition ends with a triumphant march.

THE TWO MAGICIANS. A song with both words and music by Pearl G. Curran. Jack Frost is a gay sprite who flits about having all kinds of fun, often to the great discomfort of even mere man. He has a splendid time and is quite proud of his work. But along comes the sun who makes him vanish and lo! he proves to be the greater magician. To these bright and somewhat original words Mrs. Curran has created descriptive music which dances along in a gay spirit. Very good for the high voice.

PRELUDE AND FUGGETTA, for the organ, by James H. Rogers. Again this well known composer has turned his talents to the organ and written a number which commands the attention of all serious organists. Carefully marked in order to obtain the best effects.

Joseph Williams, Ltd., London

MARIE STUART. Incidental music arranged as an Entr'acte for the romantic play. The Borderer, composed by Sydney Ffoulkes. The composer has created two themes—The Love theme and Marie Stuart's theme—and worked out an interesting piano solo. The production was no doubt greatly enhanced by this tuneful music.

JACK THE GIANT KILLER. A short cantata for children by Laurence Powell. Dialogue and lyrics by H. Ormond Anderton. Just the kind of a thing the kids adore and sing. Lends itself to simple or elaborate costuming and settings.

J. & W. Chester, Ltd., London

HANDBOOK AND GUIDE TO CHAMBER MUSIC. From our friends across the way comes this valuable catalogue, complete as nearly as possible and containing the whole literature of chamber music, old and new, so far as it is obtainable in print. Each selection listed is to be found in the Lending Library opened about seven years ago in London. We quote from the publisher: "We are confident that it will not only serve as a Library Catalogue, but also be accepted by all lovers of chamber music as what it may boldly be claimed to be—a complete handbook and guide to the whole literature of the most beautiful and intimate class of music."

MINIATURE ESSAYS. From this same publishing house, J. & W. Chester, come three of their series of Miniature Essays—Granville Bantock, the English composer; Manuel de Falla, the Spanish composer, and Joseph Jongen, the Belgian composer. Each little booklet is printed on good paper. The first page is a photograph of the composer, then follows a complete biography giving in detail the musician's achievements. Two or three pages are given to reproductions of passages from manuscript, and last, a complete catalogue of all compositions and the various publishers.

There are twenty-six modern composers represented in this most valuable and instructive collection. M. J.

Clayton F. Summy Company, Chicago

FROM AN OLD ALBUM. Piano piece for third grade study by John Mokrejs. Exercises in octaves for both hands, as well as recital material.

Composers' Music Corporation, New York

FIVE PIECES FOR VIOLIN AND PIANO (Op. 78, Nos. 1, 3, 5, 6 and 7); One Piece for Cello and Piano (Op. 80, No. 2), by Selim Palmgren. These are all in Mr. Palmgren's most attractive style, flowing, easy, melodic and based upon a quaint and interesting harmonic outline. The violin pieces are entitled: Prelude, Canzonetta, Finnish Romance, Oriental Serenade and Preghiera. The cello piece is named Landscape and is just the sort of music one would expect Palmgren to write with that idea in mind. It is truly lovely music and most effective for the cello. This entire set of new works does credit to the Composers' Music Corporation and will add to the already substantial fame of the Finnish composer, now teaching at the Eastman School of Music in Rochester.

TWO SONATAS FOR VIOLIN AND PIANO, by Giovanni Battista Martini. Martini lived between 1706 and 1784. These sonatas were published by John Fox, London, about 1750, for two violins and a thorough bass, which means, presumably, that they were violin duets and that the accompanist played from a figured bass. They have been transcribed for violin and piano by Samuel Endicott in a very scholarly manner, and the solo violin parts carefully edited by Albert Spalding. Each of the two sonatas is in four movements. This is pleasing, flowing music in the style of the time, not very difficult, but suitable either for the studio or the concert platform. So many arrangements of similar works have been published in recent years that no especial description is called for. It has to be said, however, that these are among the most attractive that have come to our attention. F. P.

FAN SONG, by Homer Grunn. "Bully," as Roosevelt would say, only bully does not exactly express it. "Exquisite" would come nearer to it, yet even that is not quite the word one wants. The fact is, that this piece is a masterpiece in miniature, three pages of perfection, or as near perfection as one ever expects in music. Mr. Grunn has done a Chinese thing here that has nothing of the tritely Oriental about it, yet is redolent of the perfume of the Celestial Empire, now a republic. But Mr. Grunn evidently does not believe in the republic idea as it refers to China. This is old China, faded, delicate, tinkling, mysterious. Oh! yes. It is a bully song, all right! It certainly is! M. J.

Haywood Pupil Sings

Geneva Youngs, soprano, pupil of Frederick H. Haywood, offered a delightful program at a musical tea given by Mr. and Mrs. Haywood at the Haywood Studios on December 17. Miss Youngs sang numbers by Scarlatti, Buononcini, Marcello, Debussy, Staub, Weckerlin, Fournrain, Boito, Dichtmont, Carpenter, Engel, Dobson and La Forge.

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MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore., March.

DORA A. CHASE, Pouch Gallery, 348 Clinton Ave., Brooklyn, N. Y., Feb.

ADDA C. EDDY, 138 W. Sandusky Ave., Bellefontaine, Ohio; Miami, Fla., February; Wichita, Kansas, March; Columbus, Ohio, June.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas, January.

JEANETTE CURREY FULLER, 50 Erion Crescent, Rochester, N. Y.

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IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.

CARA MATTHEWS GARRETT, "Mission Hills School of Music," 181 West Washington, San Diego, Calif.

MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

MAUD ELLEN LITTLEFIELD, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.

CLARA B. LOCHRIDGE, 1116 Cypress St., Cincinnati, Ohio, Feb.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill.; classes monthly through the year except Feb. and Mar. in Indianapolis.

Los Angeles, Jan; New York City, Aug. 1

HARRIET BACON MacDONALD, 825 Orchestra Bldg., Chicago; Dallas, Texas, January and June.

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.

LAURA JONES RAWLINSON, Portland, Ore., 61 North 16th St., June 19, 1923; Seattle, Wash., Aug. 1, 1923.

VIRGINIA RYAN, 528 Carnegie Hall, New York City, March.

ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal., April 16 and June 18, 1923.

MRS. S. L. VAN NORT, 2815 Helena St., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

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—Althouse Delights Large Audience—Notes

Palo Alto, Cal., January 6.—The December 23 Community House program was given by Ilka Wiechmann, Erna Weichmann, both violinists, and their father, Henry Wiechmann cellist. The ensemble was very good and the brief program was thoroughly enjoyed by the capacity audience. Encores were declined, much to the regret of everyone. The Misses Wiechmann received their musical training at the Guild Hall of Music in London. Mr. Wiechmann, a capable cellist, is the maker of the instruments used. They have an admirable sweetness and mellowness of tone. The efficient accompanist of the afternoon was Regina Hardemann, a local pianist.

LOCAL COMPOSER GIVES FAREWELL RECITAL

On December 10, Henry Cowell, Palo Alto's brilliant young pianist, gave a farewell program of his compositions at the regular Sunday afternoon Community House concert before leaving for Europe. Ilka Wiechmann and Fabian Hardmann, violinists; Henry Wiechmann, cellist, and Hortensia Hardemann, soprano, gave four interesting groups for which Henry Cowell was at the piano. These included two of Mr. Cowell's early pieces, Ballad and Minuet. Mr. Cowell announced his numbers and gave a brief explanation of each. They were Romance, an etude in G minor, Chiaroscuro, a study in light and shade, and The Tides of Mananann. The latter is a tone-picture after an old Irish legend about Mananann, the god of motion, who was obliged before the creation to keep the particles for this process in constant motion. The composition achieves remarkable effects of great tides swaying ceaselessly back and forth.

ALTHOUSE DELIGHTS LARGE AUDIENCE

Paul Althouse, assisted at the piano by Rudolph Gruen, gave the second Peninsula Musical Association concert before a large and delighted audience. Besides the lighter type of modern song, Mr. Althouse gave gloriously fervid and powerful interpretations of the Vesti la Giubba (I Pagliacci) and Una Furtiva Lagrima (L'Elisir D'Amore). The three numbers by Rudolph Gruen brought a storm of applause and the audience wanted an encore, which Mr. Gruen smilingly declined.

NOTES.

At a Christmas service in the Stanford Memorial Church, December 17, the Stanford glee club sang three of the choruses from Handel's Messiah. Warren D. Allen, university organist, directed, and the soloists were Esther

Houk Allen, contralto; Martin D'Andrea, tenor, and Elizabeth Pierce, violinist. In addition, the glee club gave The First Noel, and a quintet of strings played the pastoral symphony with the organ.

A chorus of high school girls, under the leadership of Isabel Townley, gave a program of Christmas carols before the night classes conducted in the Community House. Two French and Italian folk songs were rendered and two old English carols. In two of the carols, The First Noel and Holy Night, pupils in the night classes joined, adding voices from the following nations: Greece, France, Italy, Jugo-Slavia, Germany, Switzerland, Peru, Mexico, Sweden, and Denmark.

C. W. B.

SAN FRANCISCO ACCLAIMS MIDDLETON WITH ORCHESTRA

San Francisco Symphony Gives Sixth Pair of Concerts, and a "Pop" with Middleton as Soloist—People's Symphony Also Pleases—Notes

San Francisco, Cal., January 6.—Beethoven's C minor symphony was the outstanding feature of the program given by the San Francisco Symphony Orchestra at the sixth pair of concerts and it was given a most compelling rendition. The symphony was followed by Dukas' L'Apprenti Sorcier, which is at all times a joy on account of its prevalent humor, tilting rhythms and vivid colors. The concluding number was the overture to Wagner's Tannhäuser.

ARTHUR MIDDLETON SOLOIST AT THIRD "POP."

Once again the Civic Auditorium was filled to its capacity when the city of San Francisco presented the San Francisco Symphony Orchestra in its third "Pop" concert. January 4. The soloist of the evening was Arthur Middleton, who duplicated the success he had here a few weeks ago when he appeared in a song recital. Mr. Middleton was heard in the Evening Star from Wagner's Tannhäuser and in an aria from Thomas' Le Cid, entitled La Tambour Major. The orchestra, conducted by Alfred Hertz, gave the overture to Weber's Oberon and the Bach-Gounod Ave Maria, in which Louis Persinger played the violin obligato, Kajatean Attil the harp obligato and Uda Waldrop the great organ.

CONCERT BY PEOPLE'S SYMPHONY.

The People's Symphony Orchestra, led by Alexander Saslavsky, gave its third educational concert at Scottish Rite Hall, January 5, before a large sized audience. As usual Mr. Saslavsky gave a short but instructive discourse on the themes of the compositions under consideration and upon two of the most important instruments of the modern orchestra, the oboe and the English horn. The soloists of the evening were William Lararia and Modesta Morentson, who gave a splendid performance of Bach's concerto for

two violins. The orchestra played Gluck's Iphigenie en Aulide overture, the New World symphony by Dvorák and Strauss' valse, Southern Roses.

NOTES.

Suzanne Pasmore Brooks gave an informal musicale in honor of her talented young piano pupil, Anne Porter. The works played were by Bach, Heller, Reinecke and Grieg. The many guests were surprised at her technic and polish.

Frances Dwight Woodbridge, assisted at the piano by Walter Frank Wenzel, appeared in song recital at the Fairmont Hotel. Mrs. Woodbridge possesses a lyric soprano voice of sweetness and considerable volume. She has also a most distinctive personality which is at once felt by her audience. Mr. Wenzel played excellent accompaniments and delighted his audience with a group of solos.

Henry Cowell, composer and pianist, appeared in recital at the Ada Clement School. Mr. Cowell gave an interesting program of his own compositions, preceded by a short lecture on modern music.

C. H. A.

SAN DIEGO PHILHARMONIC ORCHESTRA CREATES FURORE

Sixteen Hundred Tickets Bought for Children—Christmas Celebrated Amid Acacia Bowers—Hackett Is Heard—Notes

San Diego, Cal., January 3.—The San Diego Philharmonic Orchestral Society has every reason to be jubilant over the splendid success of the second concert of the series. Mr. Rothwell and his organization scored a veritable triumph; the enthusiasm was spontaneous and the applause often tumultuous. Three strongly contrasting works showed the resources of the conductor and his men, the Meister-singer prelude, which opened the program, Rimsky-Korsakoff's suite, Scheherazade, Liszt's symphonic poem, Les Preludes. The best work was done in the Scheherazade. Mr. Rothwell was recalled again and again, the concertmaster, Sylvain Noack, encores innumerable times and the orchestra men brought to their feet repeatedly by the audience that was almost beside itself with enthusiasm. A very interesting announcement was made on this occasion by John H. Hamilton, (president of the society). A series of four afternoon concerts is to be given for school children and students at popular prices. John D. Spreckels has bought sixteen hundred of these tickets to be distributed among those children whose means are limited.

SOUTHERN CHRISTMAS CELEBRATION.

The Amphion Club and the Society of the Friends of Art united in a most beautiful and appropriate celebration of Christmas in Balboa Park for a congregation of some

(Continued on page 57)

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Carl Craven's Activities

Carl Craven has grown much in musical prominence as a tenor and teacher of voice since enlarging his music school for voice culture a year ago, now known as the Carl Craven Studios, at 523, 524, 525 and 526 Fine Arts Building, Chicago. He is well equipped to take care of a large clientele, with which he seems to be favored. His facilities consist of three large studios opening into each other, affording when needed a roomy recital hall; in addition is added a reception hall and office, all furnished to meet the requirements of his ever increasing work.

It becomes a pleasure to note from year to year the advancement being made by this popular tenor and pedagogue, and the demands made upon his time, which, it is said, is now equally divided between singing and teaching. Among his other duties is the direction of the Charles A. Stevens & Brothers' Ladies Chorus of 100 voices (his third year);



CARL CRAVEN

director and tenor soloist of St. Paul's, on the Midway (sixth year); directed production of Rose Maiden by Corran at his church, December 15; directed Pageant of Progress Chorus, 1921 and 1922; soloist in several oratorios, among them, Elijah at Grand Rapids (Mich.) May Festival; The Messiah at Ottumwa, Iowa, December 24, where he scored heavily, according to the telegram appended:

Ottumwa, Iowa, December 24.

Harry Culbertson, 4832 Dorchester avenue, Chicago, Ill.

Carl Craven, tenor, interprets Messiah in perfect style; remarkable rendition; re-engaged.

(Signed) MARGARET WHITE STOLTZ, director.

He also holds the following interesting voluntary letter from the distinguished American dramatic star, the late Frank Bacon, herewith appended:

FRANK BACON

Blackstone Theater, February 17, 1922.

My dear Mr. Craven:

Although two or three weeks have passed since Mrs. Bacon and I heard you sing at the Illinois Colony Club luncheon, we have not forgotten your very beautiful voice. I am writing this to thank you for the pleasure your singing gave us. I anticipate a very brilliant career for you.

With the best of wishes to you, I am

Yours sincerely,

Frank Bacon

Eighty-Nine Enter Balaban & Katz Contest

Eighty-nine American composers have entered manuscripts in the \$1,000 Symphony Contest which Balaban & Katz of Chicago closed at midnight on December 31. Each composition was minus the name of the author and otherwise obeyed the rules of the competition. None of the composers is known by name, as the identity of each is sealed and locked in the Chicago Theater safe, to be opened and announced to the world only when the \$1,000 winner of the first prize and the five winners of the second prizes have been selected by the judges. Complete freedom from prejudice for or against any writer of music is assured in this manner. Only native-born or naturalized American composers are eligible and from the first announcement of the contest manuscripts have come in mixed with inquiries and requests for rules from all over America. All States but three were heard from in the inquiries, and the postmarks on the eighty-nine manuscripts officially received and filed away awaiting judging indicate that twenty-nine States of the Union are represented in the list. Preliminary examinations of the manuscripts received are now being made by Nathaniel Finston, conductor of the Chicago Theater Symphony Orchestra, and Adolf Weidig, an authority of musical history, theory and composition.

Mr. Weidig has been added to the list of judges which is to include Richard Hageman, associate conductor of the Chicago Civic Opera Company; Felix Borowsky, and the music critics of the Chicago daily newspapers—Herman Devries, Edward C. Moore, Karleton Hackett, Eugene Stinson, Maurice Rosenfeld and Farnsworth Wright.

Theo Karle Again to Tour Coast

Theo Karle will make his third coast concert tour under the local management of L. E. Behymer within five years, when he appears in a series of concerts in the Far West, beginning in February. This will also include Mr. Karle's fourth tour of the Northwest within five years.

Although Mr. Karle's appearances in the Far West have

G. M. CURCI

been numerous, his coming is always awaited eagerly by music lovers "where the West begins"—and ends. Among the concerts in which he will sing is an all-Wagner program by the Los Angeles Philharmonic Orchestra, Walter Henry Rothwell conducting, at which he will be soloist. Although Mr. Karle is known chiefly as a recital artist, he made his debut in opera on the coast, and he is equally at home in the music of the operatic stage.

The return of Theo Karle to the Far West always is in the nature of a "welcome home," both for the singer and for his audiences. Mr. Karle was born on the coast and gained his early recognition there. The story of how he first took up singing seriously exemplifies the curious turns which fate is known to take. The young singer had always possessed a splendid voice, and although it was greatly admired in his home town, Olympia, Wash., he did not at first look to singing as his career. One night, however, he joined in with some friends as a member of an improvised male quartet. The singing attracted the attention of an organist who happened to be passing by. The singular



© Ira Hill

THEO KARLE

beauty of the tenor's voice caused him to engage Mr. Karle as soloist in his church for the imposing remuneration of one dollar a Sunday. But it was not long before the young tenor was graduated from the choir loft to the operatic stage and thence to the concert platform—as well as to the recording laboratory, for Mr. Karle is one of the most popular of record makers.

Mr. Karle will be on the coast for about ten weeks singing many engagements en route and back.

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Guarneri Having Busy Season

Fernando Guarneri, the Italian baritone who sang and acted the part of Amonasro so effectively at the special Sunday evening performance of Aida on January 7 at the



FERNANDO GUARNERI

Montauk Theater, Brooklyn, is having a very busy season. He has already completed his twenty-eighth week at the Century Theater, Baltimore, where he is doing scenes from various operas in condensed form with other artists. In addition to this work he comes to New York every week for phonograph engagements. Mr. Guarneri is booked solidly until June 27.

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

MUSIC EDUCATION FOR CHILDREN

A Discussion of the Limitations and the Possibilities of the Musical Training for All Classes of Children

Until recent years the general music education of children was so limited as to be the cause of critical comment by educators. According to accepted standards, every child was entitled to aesthetic inheritances. However, until the introduction of the phonograph and reproducing piano, comparatively little music education was accomplished in the home. When we consider the number of children in the United States and the small number who actually took lessons in instrumental music, the percentage is discouraging. For seventy-five years or more the public schools of the United States have been valiantly carrying on the battle in a limited way. It is true that the progress has been encouraging, but, after all, unless the work is carried over into the home, very little can be accomplished.

The problem of music education should not be left entirely to the public school group. The modern tendency has been to carry whatever work is done during school hours into the home. There has been a growing tendency on the part of textbook publishers to include simple piano accompaniments in school textbooks, so that in systems where pupils buy their own books they may have the added joy of playing accompaniments to their school songs at home. Such a method immediately establishes interest on the part of parents. We have referred to this on several occasions, but the message can not be reiterated too often.

THE HOME VERSUS THE SCHOOL.

For many curious reasons, music education was not considered a part of general training. Always accepted as culture, it was not looked upon as utilitarian, but merely a necessary adjunct of home life. Young people are not educated in mathematics because we desire to make accountants, or in literature because we expect them to be writers. Why then do we always expect music students to be musicians? We use the latter term in the most generally accepted sense—either professionally or the exceptional talented amateur. Yet it is true—if the average parent were left to decide music training he would discredit it, largely because of the non-utilitarian value which is placed on it as a means for earning capacity.

With each succeeding generation we are more nearly approaching the goal of conviction regarding music education. It is not intended that each individual member of society shall be a performer, but that every individual may develop an intelligent understanding of music, and not, as in the past, proudly boast of his ignorance by some such statement as, "I don't know anything about music, but I know what I like." It is at this point that school music education assumes definite intellectual proportions. Educators declare that music is something which everyone should know, whether or not they ever intend to use it

for practical purposes. Therefore, it is accepted that music is not confined to the realm of genius, but is open to anyone who has the willingness to learn. Starting with this premise, all children are taught to sing. Secondly, all children are taught to read music largely to inspire interest in searching out hidden details. But above and beyond all of this, children are taught to appreciate music, even though their personal accomplishment may fall short of the startling point. And why? Because music education means more than personal accomplishment. It means intelligent understanding of music, no matter what the nature of the performance may be.

If we are to support opera, symphony, choral, and other forms of musical organization, we must commence with the assumption that all these forms of intellectual entertainment are open to complete understanding by everyone. It is generally understood that the lower we go in the stages of society, the less the desire for a musical form of entertainment.

WHAT PARENTS SHOULD DO.

What can the home do to supplement the work of the school? First, parents should show some interest in the work children are doing in school. Apart from the ordinary inquiry regarding daily lessons we have the community interest of music memory contests, prize essay contests, orchestra and glee club competitions, and many other activities which can instill and maintain a healthy interest in the music life of a city. Music is no longer a subject by which the talented few can so successfully annoy the uninitiated majority; it is, after all, the one theme of intellectual solidarity which commands the universal attention of the world.

INSTRUMENTAL ADVANTAGES.

For generations the piano and the violin were the instruments of the home. Mechanical reproducing instruments are fast driving these out of the fold. There is no longer a desire on the part of children to apply themselves to the long hours of practice necessary to successful accomplishment. The school system is meeting this danger by establishing classes in instrumental instruction. Some offer after school violin classes. Others, piano classes. A great many have already established, or are going to establish, classes for the study of woodwind and brass instruments. Some cities are supplying instruments and instruction free; other communities are not so fortunate. But in most cases the sincerity of purpose is obvious, and it is only a question of time when the results will be apparent. The school is forced to take the place of the home, and every effort is being made to see that music education shall be kept to the high standard it rightfully should have.

CLEVELAND JOTTINGS

Cleveland, Ohio, January 6.—When Paderewski walked out upon the stage of the Public Auditorium, January 4, eight thousand people rose to do him homage. Each programmed number was followed by two extras. He played almost continuously for two hours. After the program was over, the throngs remained crowded around the stage and from time to time re-appeared. Finally, the piano was wheeled off the stage. Not satisfied, they surged to the stage entrance and it was another hour before he could leave.

William B. Colson, organist; Harry D. Fay, pianist; Helen T. Radomska, soprano; Marguerite Sullivan, contralto; Brinley Richards and Marie M. Lapik, accompanist, and Charles C. Vokoun, flutist (who played the obligato to the aria from Lucia, sung by the soprano) presented the fourth of the series of five concerts given by the Musical Association. The occasion was made notable by the presentation of a loving cup to Mr. Colson by Albert Riemenschneider who represented the Association. Mr. Riemenschneider recounted the long service of Mr. Colson as teacher, choir director and organist. The audience rose in tribute to him and his reply was very moving.

M. B. P.

Maria Ivogun with New York Symphony

The New York Symphony Orchestra, under the direction of Albert Coates, the guest conductor, and with Marie Ivogun, the Hungarian prima donna as the soloist, will be heard in the seventh pair of concerts in Carnegie Hall, Thursday afternoon and Friday evening, January 25 and 26. Mr. Coates has chosen for the program the overture to Russian and Ludmilla, by Glinka; Till Eulenspiegel's Merry Pranks, by Strauss, and Tchaikowsky's Symphonic Fantasy, Francesca da Rimini. Mme. Ivogun will sing the aria, Sweet Bird, from Handel's Il Penseroso, and the aria, Marten aller Arten, from Die Entführung aus dem Serail, by Mozart.

Betty Tillotson Manages Concert

The Betty Tillotson Concert Bureau sponsored a concert at the Bowery Mission, December 19, introducing Marion Armstrong in conjunction with Margel Gluck, violinist, and Val Peavey, pianist. Mr. Baker pronounced the concert the finest ever given in the Mission and said Miss Armstrong has the purest soprano he had ever heard. Songs by Giordani, Campa and Salter were given, and later Miss Armstrong's specialties, a group of old Scotch songs including My Ain Folk, There's Nae Luck About the House, and When You and I Were Young, Maggie.

Nevin and Milligan in New York Recital

Olive Nevin, soprano, and Harold Milligan, composer-pianist, will present for the first time in New York at Town Hall on the evening of February 15 their musical entertainment, Three Centuries of American Song, which is the result of many years' research.

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ISIDOR ACHRON'S HECTIC CAREER AROUSES

UNUSUAL INTEREST IN AMERICAN TOUR

His Escape from the Russian Bolsheviks and Safe Arrival Here After Many Hardships—American Debut to Take Place at Town Hall on February 4

Isidor Achron, the Russian pianist, who will make his American debut as a soloist at the Town Hall on the afternoon of February 4, had rather a busy time on the way from St. Petersburg to New York. Getting arrested got to be a habit with him.

To begin at the beginning, he was born in St. Petersburg—Petrograd, to be fashionable; began his piano study when he was eight, working with Mme. Essipoff and with Dubasoff, a pupil of Anton Rubinstein, and started his public career with a tour in Russia when he was seventeen years old. In the year 1912 he became associated with Heifetz, and for the five years, 1912 to 1917, the two young men toured their native land, giving joint recitals. (It was, by the way, a happy reunion for them when, on the seventh of this month Achron made his first American appearance at Heifetz's Carnegie Hall recital, playing the piano part of a sonata by his brother, Josef Achron, the violinist).

Achron was not so lucky in being able to get away from the Bolsheviks as Heifetz, but he was finally allowed to travel from Petrograd to Odessa, giving free concerts for the Bolsheviks all the way. That ordinary journey of a few days took him seven months. There was incident after incident, he says, some comic and others almost tragic. At Kremenshuk he unfortunately forgot to send complimentary tickets to the City Commandant, the result being that soldiers entered almost as soon as he had begun to play, ordered every soldier in the audience to report at his barracks within twenty minutes on pain of being shot, and then closed all but one door of the hall, compelling the audience to pass out in single file, each one showing his pass. Woe be to him who had forgotten to bring one; it meant a week or two of hard labor under police surveillance.

Peculiarly enough, the authority of a City Commandant

extends only as far as the railroad station, which is under the jurisdiction of the railroad police, a national body. So friends of Achron—to whom he had not forgotten to send free tickets, formed in a knot about him and hurried him to the station, where, once he had put his foot inside, he was sure to be free from further molestation on the part of the commandant.

A HECTIC TIME.

Arriving finally at Odessa, he was appointed a professor at the State Conservatory of Music, which the Bolshevik Government had taken over. One plan for escape to the outer world went wrong; Achron was luckily able to get away in another direction though several of the plotters were shot. Finally, in December, 1920, he was able to cross the ice on the River Dniester and get into Roumania, only to be arrested by the Roumanian border police, as he had no papers. But before that he had been robbed of all he possessed by brigands in the woods, and when he encountered the border police had nothing but the suit he stood in—and not all of that. Taken to the nearest town where there was a police headquarters, he spent ten days in a cellar prison, with other refugees. Then of a sudden came a police sergeant, paging Isidor Achron. Was he the pianist? Yes. Very well, he was to report that evening at the commandant's house, where there was a soiree, to entertain the guests.

It was his piano playing that won him freedom. The commandant, pleased with his playing, recommended him to a friend, an impresario, and before he left Roumania he had given fifty-eight concerts, seven of them in Bucharest, and had played by command before the Royal Family at the palace.

After that came three concerts in Budapest, four in Berlin, and finally the trip to the United States, where he is soon to try his fate.

H. O. O.

MUSIC ON THE PACIFIC SLOPE

(Continued from page 54)

fifteen thousand people. It was a perfect Southern night with the moon shining down upon the palm and acacia-bowered Spanish palaces of the Plaza de Panama. Red and white-robed choristers with lighted tapers, stood in the balconies and sang the ancient carols, antiphonally. Later the Friends of Art presented tableaux (also out-of-doors, at the Organ Pavilion of famous paintings of the Nativity. The same choristers furnished the musical background for the pictures. Mrs. L. L. Rowan had charge of the singing, selecting quartets from four of the leading churches. Mrs. George MacKenzie arranged the tableaux.

HACKETT IN SONG RECITAL.

Charles Hackett, tenor, assisted by Gordon Hampson, pianist, as accompanist and soloist, gave a delightfully varied song recital as the fourth event of the Amphion Course. He was very cordially received.

NOTES.

The San Diego Music Teachers' Association entertained its new members with a formal reception, followed by a short program by Carolyne Landgraf, soprano, and Leola Fairchild, pianist.

E. B. B.

Tacoma Notes

Tacoma, Wash., January 13.—The Tacoma Oratorio Society gave a creditable performance of Bach's Christmas oratorio; the most pretentious work the society has yet attempted. The chorus proved its mettle in the difficult fugal passages and sang the chorals with fine feeling and lovely tonal quality. Enough cannot be said in praise of J. W. Bixel, director and founder of the society, whose untiring effort and fine musicianship are felt in all his undertakings. This is the first rendition of this work in the Northwest and was attended by musicians from Seattle and small towns adjacent. Betsy Lane Shepherd, heard in the soprano role, gave a very excellent performance; Florence Scott Beecher, contralto, sang charmingly, and Henry O. Price, tenor, had a difficult role which he executed with efficiency. To Frederick W. Wallis, baritone, belongs much praise. His rich voice and the artistic manner and assurance with which he sang his numbers provoked storms of applause. Beatrice Hopkins McHaney, as accompanist, left nothing to be desired. B. F. Welty, presiding at the pipe organ, added greatly to the general effect. The society will begin rehearsals of Niels Gade's Crusaders, it being customary to take up lighter music study for the spring concert.

Louis Graveure, baritone, and Marcel Dupré have been presented lately by Bernice Newell, to packed houses. Tacoma music lovers were especially pleased by these fine artists.

Edouard Potjes, Belgian pianist, was presented in afternoon concert by the Ladies' Musical Club and Edwin Cook, baritone, accompanied by Mrs. Frank Warder, was heard in two groups of songs. Mary Dempsey, harpist, played with fine understanding and a double quartet from the chorus sang three Christmas numbers. The quartet was composed of Mrs. Percy Starke, Margaret Miller, Mrs. W. Drips and Mrs. J. W. Bixel, sopranos, and Mesdames L. J. Muscek, E. N. Tollefson, Milton Fisher and Gertrude Eastman, contraltos.

The Lyric Quartet has just concluded an engagement at the Rialto Theater. This quartet includes Mrs. MacLellan Barto, soprano; Mrs. John Henry Lyons contralto; Herbert Ford, tenor, and Edwin Cook, Jr., baritone; with John Henry Lyons, director.

The Messiah was given by Westminster Presbyterian Church choir, under the direction of Raymond Holmes. Solo parts were taken by Mrs. Percy Starke, soprano; Mrs. E. N. Tollefson, contralto; Raymond Holmes, tenor, and Ralph Holmes, bass.

The Saint Cecilia Club gave its winter concert at the First Christian Church with the Spargur String Quartet assisting. This is the second time the club has presented the quartet consisting of John Spargur, first violin; Albany Ritchie, second violin; E. Helier Collins, viola, and George Kirchner, cello. Such clarity of tone and beautiful shading

have scarcely been heard before by this city's musical coterie. The chorus is singing well this year with fine balance of tone, accompanied by Adrienne Marcowitch, and directed by T. H. J. Ryan.

The Orpheus Club directed by John Spargur presented Patricia Murphy Galloway, soprano, and Margaret McAvoy, harpist, at its winter concert. The outstanding feature of the evening was Ave Maria by Gounod, with soprano obligato by Mrs. Galloway and harp, violin and piano accompaniment, played by Miss McAvoy, John Spargur and Rose Karasek Schlarb, directed by Ralph Cunningham.

P. S.

Palo Alto Hears Zither Concert

Palo Alto, Cal., December 31.—Ruth Collins, soprano, with Charlotte Collins at the piano, sang four groups of songs at the regular Sunday afternoon Community House concert. Miss Collins, a pupil of Marie Partridge Price, exhibited a light voice of more than pleasing quality and a gracious stage presence. Her Caro mio ben and the Jewel Song from Faust were well delivered, and the Massenet Crepuscule quite captured the large audience.

The novelty of the zither was partly accountable for the huge crowd that overflowed the Community House concert room, December 31. Under the agile fingers of Fritz Genske the instrument gave forth a clear, sweet tone; but it must be said that the various possibilities of the instrument are more interesting than musically satisfying. After the novelty had worn off the audience seemed to like it more as an accompaniment to the singer, than as a solo instrument. Assisting Mr. Genske were Isabel Townley, soprano; Guido Marx, cellist; Genevieve Young, contralto, and Elizabeth Bentley, pianist. Numerous encores were granted.

C. W. B.

State Music Memory Contest for Ohio

Ohio is to have a State Music Memory Contest. The plan, brought up by Nelle I. Sharpe, State Superintendent of Music, at the recent Ohio State Teachers' Convention, is now to become an accomplished fact. The membership of the committee for the contest, as announced by the State Department of Education, consists of Nellie Glover, Akron; Mrs. Edgar Stillman Kelley, Western College; E. H. F. Weis, Muskingum College; Walter Aiken, Cincinnati; Margaret Streeter, Camden, N. J.; Adella Prentiss Hughes, Cleveland; May Beagle, Pittsburgh; R. M. Tunnicliff, Bowling Green; Joseph Wylie, Toledo; R. W. Roberts, Columbus; Grace Mytinger, Wapakoneta; O. E. Wright, Dayton; Lorena Tomson, Elyria; Geo. Ziegler, Marietta; Helen Roberts, Byesville; Harriet Scarff, Portsmouth, and I. W. LaChat, Cambridge.

The contestants will be divided into three groups: pupils in country schools, pupils in exempted villages and cities and adults. For the first group the list of music will contain thirty selections, for the second, forty, and for the third, fifty. The music, although of a high standard, will be kept within the range of a large participating public.

T. T. F.

The Robinson Duffs Hold Reception

A reception was given on the afternoon of January 11 at the home of Mrs. Robinson Duff and her daughter, Sara Robinson Duff, both of whom are well known for their achievements along pedagogical lines in the vocal field. An informal program—and a very interesting one—was given by Mr. and Mrs. Frank Sheridan, the former a young pianist who is rapidly gaining recognition and the latter a contralto who is studying with the Duffs. Mr. Sheridan opened the program with the Bach chromatic fantasia and fugue, and he played it brilliantly and with masterly style. He also was heard in a group of numbers by Griffes, Moszkowski and Chopin, in all of which his fine artistry was in evidence. Mrs. Sheridan was heard in two groups of songs of very different types and was equally at home in each number. There were selections by Caldara, Paisiello, Hugo Wolf, Grieg, two Old Irish numbers and several characteristic numbers by Harry Burleigh and David Guion. Mrs. Sheridan also was heard in a duet, Marchesi's barcarolle, with Essie Case, soprano, another pupil of the Robinson Duffs.

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MILAN

(Continued from page 14)

NO MUSICAL DEVELOPMENT.

The themes, though marked and characteristic, are not to be considered as leitmotifs. They are, as it were, thoughts condensed in a rhythmic or melodic form (thematic cells, in d'Indy's definition), of which the musician avails himself as of dramatic entities. Hence, they have no development or elaboration whatever with a purely musical aim. The drama is swift, tense, gripping, hence allows of no lull, no lyric "cases." When reading the piano score, such episodes as Mara's Berceuse in Act I, or the tale of Jafar's adventure in Act II, may divert the dramatic thread in a musical sense, but in the stage performance the attention is at once reabsorbed by the action.

THE CHORUS AS CHARACTER.

A remarkable novelty in Deborah is the use of the chorus as an animated throng, as a dynamic and active element. In the first act, especially, but also in the final scene, the choral part has an effectiveness that is reminiscent of Boris Godunoff. Pizzetti, who has previously given us magnificent examples of vocal polyphony (such as the threnody on



HILEBRANDO PIZZETTI,
composer of *Deborah e Jael*.

the death of Hippolyte in Fedra, which Kurt Schindler recently took to New York), has now gone further in this direction, and has created a musical expression of the crowd in action, a "multanimity" of the mass—of that monstrous character whom only the greatest have attempted to master and express.

The impression which the work made on its opening night was unmistakably deep. In the crowded house the highest musical authorities in Italy, the leading critics of the country and a number of distinguished foreign visitors were present, and it is hoped that the work may find its way across the borders very soon. GUIDO M. GATTI.

Casella Due in America Soon

Alfredo Casella, who will arrive in America the latter part of this month, appeared at the Padeloup concerts in Paris prior to his sailing. At his recital in Paris at the Salle des Agriculteurs this winter, he presented an eclectic program ranging from Haydn and Beethoven to Ravel, Albeniz, and Debussy, with a dash of Stravinsky. The Paris premiere of his tone, *A Notte Alta*, was given this winter, also. Of this work, which was heard in New York last season, R. Brunsels, critic of the *Figaro*, wrote: "Exceptionally gifted as a musician, an incomparable pianist, Casella exerts an influence which is essentially that of an apostle. No other more than he has contributed so much toward the fuller understanding of modern music in France as well as in Italy. He left us when he was only a disciple, he returns a master. His composition, *A Notte Alta*, evokes to a supreme degree all the pathos and anguish of love's parting. The music portrays a vaporous shifting of moods, the aggressive character of certain sonorities disappearing in the encroaching surge of the orchestration."

Mr. Casella's first appearance this season will be with the New York Philharmonic, upon which occasion he will give the first American hearing of Albeniz's *Rhapsodie Espagnole*. Mr. Casella will play also with the Boston, Chicago, and Cleveland orchestras. His first New York recital will take place in Aeolian Hall, February 24.

American Academy Gives Two Plays

The first performance of the thirty-ninth year of the American Academy of Dramatic Arts and Empire Theater Dramatic School, Franklin H. Sargent, president, at the Lyceum Theater, New York, January 16, was heard by an audience completely filling the place. Judging by this first performance, the school is enjoying a record year in the matter of students with talent and good looks. Both plays were a great success, well played, with interesting young actors who delivered their lines in well modulated voices, in natural and easy fashion. Well known actors, managers and playwrights were present, and genuine applause for all the actors was general and prolonged. In the opening comedy, *Wurzel-Flummery*, the participants were West Phillips, Olga Brent, Mona Brent, Spencer Tracy, Bernard Casady and Dolores Graves. In *The Evil Doers of Good*, comedy by Benavente, there were fourteen players, namely, Dorothy Dudgeon, Evelyn Kingsland, June Cochrane, An-

nette Pitt, Suzanne Powers, Dorothy Hodgens, Barbara Bruce, Richard Bartell, Edward Snow, Roy Carpenter, Ellsworth Jones, Enos F. Jones, Sterling Holloway and Charles Callahan.

Grand Opera Society Gives Tales of Hoffman

With a cast of eighteen people, Zilpha Barnes Wood and her Grand Opera Society gave *The Tales of Hoffman* at the East 42nd street public school, December 14, and at School No. 109, East 99th street, on December 21. The cast included: Antonia, Erna Mirians; Juliet, Abbie Morrison; Olympia, Helen Mora; Hoffman, Rossler Ross; Nicklaus, Belle Fromme; Dr. Miracle, H. M. Carlson; Coppélius, Augustus Post; A Voice, Blanche Hoff; Crespel, Manuel Tannenbaum; Spalanzani, Pasquale Giuseppe; Dapertutto, H. M. Carlson; Franz, Joseph Hohmann; Hermann, R. Grinnock; Cochenille, J. Grunfeld; Nathaniel, Leonora deLorne; Luther, M. Tannenbaum; Lindorf, J. Post; Pittichinaccio, O. Rubin; Schlemihl, R. Grinnock. Charles Trier was stage manager, and Zilpha Barnes Wood musical director.

Large audiences heard the performances, and everyone agreed that it was the best of the many presentations of opera thus far given by the society. A number of engagements have been booked for the immediate future. The society is growing, and has begun the study of Mignon.

Eight Messiah Dates for Fred Patton

Fred Patton, eminent among baritones, sang *The Messiah* eight times within three weeks, from December 17 to January 5. Four of these appearances were re-engagements, one of them a third engagement and another a fourth engagement with the same organization.

Mr. Patton recently filled his seventh concert engagement in Worcester in three years, including three oratorio performances at Worcester Festivals. As a result of the baritone's fine work with the Mundell Club of Brooklyn two years ago he was engaged for a recital this year on January 12. February 2 Mr. Patton will appear in concert for the Toronto Police Band. This will be his second Toronto engagement, he having appeared there previously with the Mendelssohn Choir. Another February engagement is on Washington's Birthday, when he will appear as soloist for the Jackson Heights Choral Club.

Marjorie Squires Under Haensel and Jones

The latest artist to sign an exclusive contract with Haensel & Jones for their artistic services is Marjorie Squires, the young American contralto, who is so favorably known in New York and elsewhere for her recital and concert work. Miss Squires recently won exceptional success as soloist on tour with the Cincinnati Symphony Orchestra under Fritz Reiner. Last season she gave two New York recitals, the second one at Carnegie Hall, and was more than favorably received by the critics.

Hofmann's Own Works at Recital

Josef Hofmann will give his third recital in Carnegie Hall on Sunday afternoon, February 4. Chopin, Scriabin and compositions by Mr. Hofmann will comprise the complete program. Mr. Hofmann's share in the program is of unusual interest, as he will play some of his own compositions written in the year of 1884, when he was eight years old, and played by him for the first time in public in Warsaw, in 1886.

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ROCHESTER RESUMES MUSIC ACTIVITIES AFTER HOLIDAYS

**Selim Palmgren's First Public Recital—Symphony Orchestra
Concert—Tuesday Musicales Recitals—Rochester
Operatic Quartet Heard—Special Organ
Program Given—Notes**

Rochester, N. Y., January 8.—The last of the important concerts before Christmas was by Mischa Elman on December 6 in the Eastman Theater. This was his first Rochester appearance in a number of years and he was greeted by a large and cordial audience. As an additional feature of interest, he brought with him his sister, Liza Elman, who played the difficult piano part for the Beethoven Kreutzer sonata, which opened the program. The violinist's regular accompanist, Joseph Bonime, played for the remainder of the program.

SELIM PALMGREN'S FIRST PUBLIC RECITAL.

The first public appearance of Selim Palmgren, the new head of the department of composition of the Eastman School, was an event of considerable interest on the evening of December 12. He appeared in joint recital with his wife, Mme. Jaernefeld-Palmgren, a dramatic soprano who was once a leading operatic artist in Germany, as the final event in the Tuesday evening series in Kilbourn Hall. Mr. Palmgren, who takes the place at the Eastman Theater vacated by Christian Sinding, played his own piano compositions exclusively, opening with ten preludes, covering a wide variety of moods and styles. Later he played a group consisting of Evening Whispers, Caprice Barbare, a ballade in form of theme and variations, and a Nocturne in three scenes. Mme. Jaernefeld-Palmgren sang seventeen songs, including two by her husband and a number by Schumann, Schubert and by American writers. The largest audience of the series heard the concert.

SYMPHONY ORCHESTRA CONCERT.

The Symphony Orchestra of Rochester made its first appearance of the season on December 12 in Convention Hall, playing under the direction of Hermann Dossenbach, who agreed to relieve the regular conductor, Ludwig Schenck, for a season so that Mr. Schenck could devote himself to his duties in the Eastman orchestra. The program included the Mendelssohn No. 3, or Scotch, symphony, the aria for G string by Bach, and Sibelius' symphonic poem, Finlandia. The soloist was Jessica ReQua Cole, Rochester contralto, who sang an aria from Meyerbeer's Le Prophete and a group of songs. This orchestra plays free of charge to the public and is composed mainly of ambitious young amateurs.

TUESDAY MUSICALES RECITALS.

Two recitals were given in December by the Tuesday Musicales in Kilbourn Hall. On the morning of December 5, Sue Harvard, American soprano, gave an interesting song recital that won much applause, consisting of songs by Bach, Mozart, Hubert Davies, Bishop, Tschakowsky, Chabrier, and many others. On the morning of December 19, Mrs. Leon Lewis, a Rochester contralto, was heard in an operatic recital made up of selections from Madame Butterfly, assisted by Lucille Davis, soprano, and Charles Hedley, tenor.

On January 2 the Tuesday Musicales brought Grace Wasall, the Chicago artist, in a Shakespeare song cycle that she has given with marked success elsewhere and that has a novel and effective style. The cycle calls for assisting artists, and these were provided from the Tuesday Musicales membership—Loula Gates Bootes, Mrs. Charles G. Hooker, Charles Hedley and Marvin Burr, with Mrs. Charles Garner at the piano. There were also numbers by Mildred Bond, pianist, and Bessie Wiedrich, violinist, with Eduardo Barbieri at the piano.

ROCHESTER OPERATIC QUARTET HEARD.

The Rochester Operatic Quartet, composed of pupils of Charles F. Boylan, gave a concert on December 4, before a large audience in the studio at 400 Sibley Block. The artists, all of them firmly established in musical circles of Rochester and vicinity, were Ethel Sternberg Frank, soprano; Jessica ReQua Cole, contralto; Edward Leinen, tenor, and Donald R. Cole, baritone. The accompanist was Lorimer Eshleman. There were quartet selections, solos, duets and trios, with the Rigoletto quartet to close. Each artist was compelled to respond to encores.

SPECIAL ORGAN PROGRAMS GIVEN.

With the great organ of the Eastman Theater now completely installed, special programs have been given in connection with the showing of motion pictures by the two theater organists, Deszo d'Antalfy and John Hammond. The week of December 4, a part of the theater program was devoted to a demonstration of the organ's remarkable resources, with Mr. Hammond playing special selections and with slides on the picture screen to illustrate the manner in which various registrations were accomplished. This proved such a popular feature that a similar program was arranged for the week of January 7, with Mr. d'Antalfy, who came to Rochester from the Capitol Theater in New York, as the organist. The purpose is to bring home to

audiences some realization of the interesting and intricate mechanics of the modern organ.

NOTES.

A costume recital was given on December 2 in Kilbourn Hall by Eleanor Shaw, pianist, and Raymond Simonds, tenor, with the assistance of the Duo-Art. The program was devoted to three periods, 1822, 1872 and 1922, and for each period the artists appeared in appropriate costumes and presented music appropriate to the period. In the 1922 period Miss Shaw played works by Debussy, Rebikoff and Dambois and then with the Duo-Art playing the second piano part, she offered the Saint-Saëns Marche Militaire to close the program. In the Dambois number Miss Shaw alternated with the Duo-Art reproduction of the composer's playing.

Irma Podrecca, soprano, and Irene Barcella, pianist, gave a concert for the benefit of the Italian Welfare Association early in December. They presented mostly selections from the early and middle age Italian school before a cordial audience in Convention Hall.

David Cheskin, young Rochester violinist, who is striving to raise funds to continue his studies, went into vaudeville the second week in December, appearing at the Temple Theater in a repertory of short pieces. Master Cheskin has convinced his Rochester friends that he possesses an unusual gift and under the instruction of Arthur Pye has progressed far. He is uncertain whether to continue in vaudeville or to seek some more serious field of endeavor.

The following pupils of Marvin Burr gave a recital on December 5: Jean Ratcliffe, soprano; Edna Frank Paul, soprano, and Frangcon Roberts, baritone.

Greek Evans, American baritone, was the soloist for the entire week of January 1, at the Eastman Theater in connection with the regular picture and musical program.

H. W. S.

American Institute Recitals

Early in December, Mary Rohmaet Rosanoff, cellist, gave a sonata by Sammartini, Dvorak's concerto, a Bach suite (unaccompanied), and smaller pieces by modern composers, with Raymond Bauman at the piano, at the American Institute. It was excellently played, with large attendance of interested people. December 18, a students' recital enlisted the co-operation of thirteen students, pianists, violinists and singers appearing in the following order: Isabel Scott, Ida Weinberg, Margaret Spatz, Grace Marcella Liddane, Isabel Mawha, Sidney Shapiro, Geraldine Bronson, Martin Schlesinger, Florence Church, Rose Malowist, Edna Oster, Caroline Powers Thomas and Samuel Prager. Similarly as with the Rosanoff recital, there was large attendance.

Five sonata recitals are scheduled in the course, on alternate Friday afternoons, beginning January 5, at four o'clock, and at this first recital Edwin H. Ideler, violinist, and Pearl Sutherland Ideler, pianist, gave the program of works by Franck, Mozart and Frederick Ayres. January 19, David Nixon, violinist; Samuel Prager and Dorothy Leach, pianists, and the Smith-Crosby-Nichold trio (violin, cello and piano), gave the program. February 2 will

be shared by George Raudenbush, violinist; Elsie Lambe, Lyra Hurlburt Nichols and Louise Keppel, pianists; with the Smith-Crosby-Nichols trio participating. February 16, Isabel Scott, Annabelle Wood, Geraldine Bronson and Gladys Shailer, pianists, with Henry Borjes, violinist, and C'Zelma Crosby, cellist, will be heard. At the last recital, March 2, George Raudenbush and Ew. Smith, violinists; Miriam Steeves, pianist, and the same trio, will appear in works by Reger, John Powell, and Brahms. Other events of the immediate present are: January 27, 7 p. m.—alumni association dinner to Mr. and Mrs. J. Lawrence Erb, place to be announced; 30, 8.15 p. m.—212 W. 59th street, students' public recital; February 17, 3 p. m.—children's recital, Synthetic Guild, at MacDowell Club; 19, 8.15 p. m.—recital of music composed by former members of the faculty and students of this institute.

Schmitz and Schaffler at Woman Pays Club

Robert Haven Schaffler, poet and musician, and E. Robert Schmitz, French pianist, were the guests of honor at the Woman Pays Lunch Club, January 10. Mr. Schmitz has just returned from a successful European tour and is deeply interested in establishing international musical relations between America and France. He has formulated a plan to found a library of American music in France so that the French may see and hear our works. In addition to telling the club members of this idea, Mr. Schmitz played a short program which was received with great enthusiasm. His numbers included Couperin's Soeur Monique, Chabrier's Bourée Fantastique and three preludes by Marion Bauer, a member of the Woman Pays Club. Mr. Schmitz has played these numbers in Paris at the Ecole Normale and a concert of the Société Musicale Indépendante.

Henry F. Seibert Engagements

Henry F. Seibert, organist, gave two recitals on December 22 (afternoon and evening) at the Rajah Temple, Reading, Pa., on the new \$35,000 four manual Austin. He has been engaged to play for Pierre S. Du Pont at Longwood, Wilmington, Del., some time this month. At the Lutheran Church of the Holy Trinity, New York, of which Mr. Seibert is the organist and choir director, Matthew's Story of Christmas was given by the choir on the afternoon of December 24, assisted by Frank Jones, harpist.

Two Dates for Norman Johnston

Norman Johnston, baritone, who scored a success at his recent debut recital in Aeolian Hall, New York, was engaged for recitals at Saratoga Springs, N. Y., January 23, and Rome, N. Y., January 25.

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ACROSS THE COUNTRY

(Continued from page 39)

position of Dr. Dunster's, was splendidly played by Phoebe Lawrence.

The annual recital of Miss North's pupils was of unusual interest. The invited guests filled Harte Auditorium. The program consisted of selections from Beethoven, Gounod, MacDowell, Donizetti, Dvorak. The rendition of these numbers showed splendid training.

Miss Black's piano class gave its second recital of the season at Christ Church chapter house, last week. Of special interest was the piano and violin sonata and the minuet from Mozart, with accompaniment of percussion instruments. K. R.

Muncie, Ind., January 13.—The recital given by the music department of the Central High School was a very artistic achievement. It consisted of numbers by the orchestra, girls' glee club, boys' glee club and soloists under the supervision of L. W. Glover, who deserves much praise for having trained these young people to such a degree of efficiency.

The Fisk University Jubilee Singers were heard at the Y. M. C. A. recently. Spirituals, southern melodies and lullabys were given in the inimitable manner of the negro singer and were much appreciated by the public.

Marion Meeker Cuff gave a charming twilight song recital January 6, at the First Presbyterian Church, with Mrs. W. H. Ball accompanist. It has been twelve years since she has appeared in this, her home town, during which time she has studied abroad and in New York. A voluntary contribution was given by the enthusiastic audience for the Artist Recital fund of the Matinee Musicale, under whose auspices the concert was given.

An especially attractive program of folk music and folk dances was given by the Matinee Musicale, January 3, arranged by Mrs. Earl Briggs. Brahms' Sandmännchen and Sonntag und Schumann's Volksliedchen were given by Mary Studebaker, contralto; Old Cornish and Scotch numbers were sung by Margaret McGuff, soprano; Mon petit cœur, Manna mia, che vo sape and Nar jag blef sjutton ar, were given by Mrs. Frank Bunn. A Czecho-Slovakian folk song, Waters Ripple and Flow, arranged by Deems Taylor for women's voices, was excellently given. Two folk dances were given by young girls from the Y. W. C. A., under the direction of Marguerite Roeger.

Mischa Levitzki gave a splendid program at the High School Auditorium, January 8, under the auspices of the Matinee Musicale. His rendition of Chopin's A flat polonaise was remarkable. Levitzki's Valse in A major was a brilliant exposition of delicate musical tracery of which a repetition was demanded and given. H. M. B.

Palo Alto, Cal.—(See Music on the Pacific Slope).

Philadelphia, Pa.—(See letter on another page).

Providence, R. I., January 5.—The Russian Opera Company filled a week's engagement at the Shubert Majestic Theater, presenting many operas heard here for the first time. The work of the company was uniformly good; Michael Fiviesky, Eugene Fuerst and Victor Vasilieff giving splendid readings of the scores of Moussorgsky, Halevy, Rubinstein, Rimsky-Korsakoff and Tchaikowsky. G. F. H.

Rochester, N. Y.—(See letter on another page).

San Antonio, Tex., January 15.—A recent program of interest to music lovers was that given by Ramon Cardona, pianist. The numbers presented marked him as a musician of the first rank. His playing was characterized by clear cut technic and big tone. He also appeared in recital at the Incarnate Word Academy, where his playing received an abundance of praise. This recital at the Academy formally opened its musical season.

The Irish Regiment Band, Lieut. J. Andrew Wiggins director, appeared in concert, matinee and night, January 5, under the local management of M. Augusta Rowley. Miss Rowley has presented to the public two distinct novelties, the Ukrainian Chorus and the Irish Regiment Band. The program presented by the band was fascinating, consisting of Irish music. Lieut. Wiggins has his men under absolute control and directs in a quiet, reposeful manner. The tone color at times was almost orchestral. The accompaniments also, were unusual in the fact that not once was Beatrice O'Leary, soprano, nor the other soloists overshadowed by volume of tone. So enthusiastic was the ap-

plause that many encores were necessary during both programs. Miss O'Leary, the soprano, has a beautiful, clear quality with resonant high tones. The other soloists were William Tong and R. E. Everson, cornetists, each of whom received prolonged applause after their numbers; Jean McNaughton, who danced the Irish dances with grace and agility, and Pipe-Major Trenholme, who played interestingly on the bag-pipe. Mention must be made of the fine drum work of Alex Monroe, who furnished the accompaniment. All the soloists were compelled to give encores. The band made an attractive stage picture in their Irish uniforms with the banner presented to them in Toronto, Canada, suspended in the rear. S. W.

San Diego, Cal.—(See Music on the Pacific Slope).

San Francisco, Cal.—(See Music on the Pacific Slope).

St. Louis, Mo.—(See letter on another page).

Springfield, Mo., January 11.—Mozart's Così Fan Tutti, as presented by William Wade Hinshaw's company, more than fulfilled the expectations of the large audience at Teachers' College Auditorium. Irene Williams, in the principal role, and Phelini Falco, as Dorabella's sister, shared honors. Judson House, tenor, was a favorite with the audience, as was also Leo de Hierapolis, baritone, The Don Alfonso of Pierre Remington was characterized by finished acting. The success of the opera is largely due to the masterly piano accompaniments of Stuart Ross. The opera was the second number on the Teachers' College Course.

The Springfield Musical Club gave its annual Christmas program at South Avenue Christian Church. The choir from First Baptist Church, Christ Episcopal, Grace Methodist, Calvary Presbyterian, and South Avenue Christian churches presented appropriate numbers. Others taking part were: Agnes Dade Cowan, Agnes Parry, Williams, sopranos; Clyde James, contralto; T. Stanley Skinner, Birdie Atwood, Susie Dillard, Clella Biles and Nelle Ross, organists; Ignatius Tello, violinist; W. W. James, J. C. Grosskreutz, baritones; Robert James, Earl Johnson and Bessie Bloomer, pianists.

Alberto Salvi, harpist, was heard in concert at Teachers' College, January 8. His marvelous technic and beauty of tone were a source of constant delight to his audience.

The Musical Club gave an operatic program, on January 9. Those appearing on the program were: Mable E. Webb, soprano; Irene B. Heppner, soprano; Doris Gustafson, soprano; Gertrude Mobley, contralto; Harry Nelson, tenor; J. D. Rathbone, tenor; Roy Whaples, tenor; Bess Bloomer, pianist; Lulu Kinsey, organist; Enola C. Handley, violinist; Louise Nelson and Nellie Ross, accompanists. N. E. R.

Washington, D. C.—(See letter on another page).

Grace G. Gardner Busy

Grace G. Gardner, artist-singer, teacher and composer, is as usual having interesting activities in Cincinnati, Ohio, this season. She has already lectured for some of the largest music clubs of that city on The American Indians and Their Music, Laws of Vibration in Connection with Vocal Utterance in Speech and Musical Tone, and American Women as Composers and Singers of Note. On the night of November 28 in the ball room of the Hotel Sinton, she gave a most comprehensive and instructive talk on Richard Wagner and The Ring of the Nibelung, stating that as Wagner was exiled from Germany, living in Zurich for many years and spending much time in Paris and London at intervals, that his great inspirations were worked out at Zurich and being in defiance with the German government, he was appreciated by the world long before his own country appreciated him. She said that Wagner and his superior compositions belonged to the world; that these musical dramas, called The Ring of Nibelung, were based upon the Volsunga Saga, one of the oldest myths in existence, found in the Eddas, which were written in Icelandic and belonged to a period so far distant that its date cannot be fixed. It became the Norse mythology, which was the Norse religion. Wagner, taking the Norse god Odin for the character of Wotan, also introduced the dwarfs, water-maidens, giants, gods and goddesses and valkyries, the Spirit of the Air, and arranged the wonderful musical dramas constituting the Ring, which presents almost every element of fundamental importance in the entire mythology, placed in plain coherent form.

Miss Gardner explained the story as an intelligible whole, that symbolized, with great precision and power, the history and tragedies of the human race. She gave this instructive talk to an interested audience, which crowded the large ball room of the Sinton, a few nights preceding the splendid performance of The Valkyrie, the second drama of the Nibelung Tetralogy given by the Dippel Grand Opera Company on December 2 in Cincinnati. The lecture was illustrated by arias from The Valkyrie by Clara Taylor as Brunnhilde, an artist-pupil of Miss Gardner's, who is studying stage technic with instructors of the Chicago Opera. Louette Riehl Luecke, also an artist-pupil, who has won local fame, sang excerpts from the Fricke arias. Robert Thuman, a prominent baritone of Cincinnati, sang the Wotan excerpts, and Howard Wentworth Hess closed the program with the piano arrangement of the Five Motifs. Mr. Hess also accompanied the singers.

Miss Gardner has been one of the prime workers in favor of the Nation Grand Opera Club of America, as proposed by Andreas Dippel, as a national musical educational plan. She is also a patroness of the Cincinnati Club. Her spacious studios in the Hotel Burnet are scenes of busy days in development of the singing voice, and preparing for opera, concert and oratorio. Dramatic action, physical development and diction are taught in the course. This art center is also gay many times during the season with entertaining friends and celebrities. Florence Macbeth, of the Chicago Civic Opera Company, was a guest last season and will be this season while in the city filling an engagement with the Orpheus Club. The composer-pianist, Mrs. H. H. A. Beach, will also be a guest of honor later when she plays with the Cincinnati Symphony Orchestra. Student recitals with short talks by Miss Gardner will be held each month in the studios the remainder of the season. Her new song, Fear, a prayer, written to a poem from George Elliston's book of Every Day Poems, has already won favor. Miss Gardner has given the poem an attractive dramatic setting and professionals like it.

THE EFFECT OF THE "TONE PRODUCER"

By Arturo Bonucci

The effect of the "Tone Producer" on all inexpensive musical instruments, and the fact that it improves their tone in a striking manner, may lead to wrong inferences regarding the characteristics of this device, making skeptical or at the least dubious the artists who have not had experience with it.

Concerning the effect which it produces on the old instruments of classic makers, some may doubt if the "Tone Producer" may transform the instrument so completely as to give it qualities it did not possess.

It is right, therefore, to avoid any doubt, showing the characteristic effects of the "Tone Producer" on all instruments in general and the old ones in particular.

Generally speaking, what is most admired in an old instrument is the particular tone or color of mellow voice, which almost transforms it to the listener's ear (and yet more to the player's) into a living being, gifted with a vibrating, singing voice.

This quality of the old instrument is exactly the one to which a good performer is especially attached and which he does not wish to sacrifice, not even when—as happens in many cases—it may lack other essential qualities (indispensable above all, for the execution of the sonorous modern music) as robustness, roundness, evenness and softness of sound.

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The "Tone Producer" does not pretend to create from nothing. It develops and magnifies, in an astonishing degree, the qualities of the instrument, eliminating its faults, its inequalities, and increasing its voice. It increases the instrument's carrying power, makes it easy, soft, clear, and limpid like a flute, vibrating like a bell, but, we repeat, it does not reduce its intrinsic and personal qualities, which, in fact, it makes more evident. Although this may seem a paradox, in improving the instrument's volume and carrying power, it improves also its softest and most delicate effects; for instance, "pianissimo" becomes "dolcissimo" and "limpidissimo," instead of being choked as before.

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New York Banks Glee Club in Concert

The New York Banks Glee Club gave its annual concert at Carnegie Hall on the evening of January 10. As is well known, Bruno Huhn is the conductor of this organization, and it is largely because of his untiring efforts and thorough musicianship that the club has become the artistic body it is. Mr. Huhn has his men well under control. They seem to respond readily to his baton; they catch the intent of the composer and enter wholeheartedly into the rendition of each number. The diminuendos and crescendos are marked, the attacks good, and the quality of tone produced is excellent for an organization of this kind. The program presented was an interesting one, the incidental solos being given by Marius Hollander, Gordon Imrie, Ralph Kelley and Dr. Stephen McGrath. William Falk furnished the piano accompaniments and Alfred Boyce presided at the organ.

Many excellent soloists have been heard at the concerts given by the Banks Glee Club, and on this occasion the organization had the assistance of Helen Jeffrey, a sterling young violinist, who gave great pleasure in the Sarasate Carmen fantasy and numbers by d'Ambrosio and Otakar Novacek, and Jeanne Laval, contralto, who was heard in an aria from Herodiade.

Anton Bilotti to Give Second Recital

At Town Hall, on Tuesday evening, January 30, Anton Bilotti will give his second recital of the season. A program consisting of his own compositions and those of Italian composers, will be presented.

Hofmann at Carnegie Hall February 4

Josef Hofmann will give his third piano recital in Carnegie Hall on Sunday afternoon, February 4.

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Frederic Shipman, Managing Director, has made an arrangement with International Tours, by which they will not command his entire time, as heretofore, and he will devote the greater portion of each year to Personally Directed Tours of the U. S. A. and Canada. Mr. Shipman's address for the next six weeks will be Hotel Trenton, Los Angeles.

Phillip Gordon Completes Western Tour

A successful tour of the Pacific Coast has just been completed by Phillip Gordon, pianist, and his assistant, Elinor Whittemore, violinist. Appearances were made before business, musical and women's clubs and leading schools throughout the entire coast country, the audiences totaling many thousands of people. In each case the leading musical house of the city sponsored the concert.

The quality of Mr. Gordon's program and his pleasing personality won him enthusiastic response wherever he appeared. The heavy Liszt arrangement of Wagner's Tannhäuser overture was played consecutively throughout the tour, proving a sensational feature and bearing testimony to Mr. Gordon's strength and endurance. The Ampico was used at the concerts to play Miss Whittemore's accompaniments and to contrast Mr. Gordon's records with his actual playing, a most convincing experiment. Mr. Gordon made personal contacts with leading musicians in each city and listened to pupils of prominent teachers. He reports tremendous progress in musical life in the West since his visit there six years ago.

The sterling qualities of Miss Whittemore's violin playing have won for her general recognition and acclaim. These artists began their tour of the Middle West and South on January 18.

Mr. Gordon's success was so great in San Francisco that arrangements were immediately made for his return for a period of three weeks, November 11 to 30. Spokane, Portland, Denver, Salt Lake City, Ogden (Utah), Phenix (Ariz.), Caspar (Wyo.), San Diego, Oakland, Sacramento, San Jose, Berkeley, Stockton, Fresno, Los Angeles, Long Beach, Modesto and Lodi (Cal.) were also among the cities which registered approval of this excellent artist.

Memphis Civic Music League Hard at Work

With the object of bringing to Memphis, Tenn., big musical attractions at popular prices the Civic Music League, composed of a number of the city's most prominent business and professional men, has been formed. The guarantors of the league are: W. Halliburton, W. R. Herstein, P. M. Farrington, W. P. Maury, Joseph Newburger, A. K. Burrow, W. C. Johnson, W. L. Smith, Frank Milton, June H. Rudisill, E. R. Barrow, Frank Hayden, C. J. Haase, L. K. Saulsbury, W. J. Prescott, Charles A. Gerber, Clarence Saunders, R. L. Jordan, R. L. Brown, Roland Fontaine, J. F. Ramier, F. N. Fisher, J. W. Canada and W. E. Hyde.

A grand opera season with prices from fifty cents to \$2.50 with a children's matinee at prices of fifty cents for any part of the house, is one of the first attractions contemplated by the guarantors. Negotiations are in progress with Fortune Gallo, impresario of the San Carlo Opera Company, for a limited engagement.

In addition to the Civic Music League, Memphis has a Chamber of Commerce music committee of which Dr. A. B. Williams is the chairman. This body has raised \$10,000 with which to employ a municipal music director and to put on a season of public concerts by local talent. It also is the plan of the committee to have the director give a part of his time to assisting in the development of a pro-

gram of musical education in the public schools. This committee has received the backing of the city administration in the form of a generous contribution from the Park Board.

Joseph Hinkle has been chosen by the committee as director. He is a Memphis musician and takes the place of Edwin Nevin, resigned.

Ukrainian Chorus a Success in Mexico

Mexico City, Mexico, January 2.—To Max Rabinoff goes the honor of having brought to Mexico the chief artistic and novel treat of 1922, the Ukrainian Chorus. This organization has just completed an engagement that was an artistic success, and, we feel reasonably sure, a financial one as well—an engagement which was extended five days, but even so was far too short to satisfy the throngs of people desiring to hear and rehearse these marvellous Russians. Two outdoor concerts were given in the Bull Ring to crowds averaging 25,000 people. Not since the days of Caruso's famous appearance has such drawing power been demonstrated.

Alexander Koshetz, the conductor of this human orchestra, received an ovation at every performance, and was the recipient of abundant praise from local critics. The two soloists heard by this writer, Mlle. Oda Slabodskaja, and Mme. Nina Koshetz, scored successes. Both were greatly enjoyed in their Russian songs, and Mme. Koshetz, the night of the benefit of her brother, the conductor, sang two songs by a Mexican composer. In these her perfect Spanish diction and Italian interpretation brought instant appreciation from her audience.

R. E. G.

A. Russ Patterson Studio Activities

A. Russ Patterson has inaugurated a series of Intimate Recitals which will be given weekly at his residence studios, 326 West Seventy-sixth street. The first and second of these were given by Idelle Patterson on January 14 and 21. She will present her next program on Sunday afternoon, January 28.

Other recitals at the studios will include artist-pupils such as Rose Dreeben, an American festival prize winner, who will give a recital on Tuesday evening, January 30, and Janet Watts, lyric coloratura soprano, Friday evening, February 9.

These recitals have grown so rapidly in popularity that Mr. Patterson finds it necessary to admit by card only. Ruth Kemper, violinist, assisted January 14; Lucile Orrell, cellist, January 21, and A. Russ Patterson accompanied Mme. Patterson. Herman Neuman was at the piano for the assisting artists.

Huberman's Fourth Orchestral Engagement

Bronislaw Huberman makes his fourth orchestral appearance of the season in New York on January 31, when he appears as soloist with the Friends of Music, under Artur Bodanzky. On this occasion Mr. Huberman will give the first American performance of Tanieff's suite for violin and orchestra. On February 4 he will be heard in Milton, Mass., with Paul Frenkel at the piano, and on February 13 he will give a recital in Carnegie Hall, New York.

MRS. MACDOWELL'S IMPROVEMENT CONTINUES**The Testimonial Fund**

The improvement in the condition of Mrs. Edward MacDowell, who was severely injured in an automobile accident on December 30, continues steadily though slowly. During the past week she has been able to leave her bed for the first time for short periods, but still suffers considerable pain.

Immediately after her accident, Joseph Regneas wrote to the MUSICAL COURIER, offering to be one of twenty-five to subscribe one hundred dollars apiece toward a fund that should be a testimonial to Mrs. MacDowell and replace for her the income lost through her illness, thus avoiding any possibility of the interruption to the work of the Peterborough Colony.

Under date of January 16, Miss Nevins, Mrs. MacDowell's sister, wrote to the MUSICAL COURIER to say that Mrs. MacDowell had received a check for one hundred dollars from Charles L. Wagner which she would like to credit to this fund.

The MUSICAL COURIER will continue to act as collector for the fund. Contributions, which will be acknowledged in these columns, should be addressed to the Mrs. MacDowell Colony Fund, care MUSICAL COURIER, 437 Fifth Avenue, New York.

Selwitz Makes Announcements

Samuel D. Selwitz, the Chicago manager, announces that Sylvia Tell, première danseuse, formerly of the Chicago and San Carlo opera companies, is now under his management. This month Miss Tell appeared at the Carmen's Hall in Chicago before an audience of over 6,000 people. So pleased was the audience with her dancing that the stage was literally covered with flowers presented by the West Siders.

Another artist kept busy under the Selwitz management is Elsa Diemer, soprano, formerly of the Chicago Opera and now touring the United States. She appeared January 11 in the concert performance of Tannhäuser given by the Union Choral Society of St. Louis, Mo. Miss Diemer had appeared several times previously in the same city, but this was her first date under her new manager.

A Gem in Art

The Boubelais from Manon Lescaut, more commonly known as the Laughing Song, has become indelibly associated in the memories of Anil Deer's audiences. The song itself presents tremendous difficulties in the rendering of its musical and natural laughs, requiring much study and the highest coloratura art, and when sung by Anil Deer, with her inimitable art, it is irresistible, invariably calling forth a number of repetitions before her audience is content.

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BERLIN AND DRESDEN HAVE OPERA PREMIERES

Schmidt's *Fredigundis* a Failure in Berlin—Hindemith Opera Liked in Dresden—Berlin Hears Nielsen Symphonies and British Work—Goossens Conducts Second International Society Concert

Berlin, December 23.—For the first time since the revolution the Berlin Staatsoper has made the difficult experiment of a "first time anywhere." It has been fishing for the chance for years, for composers in Germany are wary of this dangerous ground. If Berlin turns its thumbs down the opera is truly dead. If Squeedunk or its equivalent doesn't like it the news doesn't reach far beyond Squeedunk. And there are many Squeedunks to try it on. But only one Berlin.

However, Franz Schmidt, the modest and surely conscientious Viennese musician, whose *Notre Dame* was on the billboards when I first reached Berlin in hectic revolutionary days, has had the hardihood to use Berlin as a try-out for the latest fruit of his muse, *Fredigundis* by name. It is not likely that *Fredigundis* will ever reach New York (in its present shape it will not even reach the German Squeedunk); but it is nevertheless interesting to contemplate its character in order to show what manner of thing the operatic impresario of today seems obliged to resort to in order to freshen up his repertory. Listen to the story!

OPERA AS SHE IS MADE.

Fredigundis (supposed to be, like the rest of the characters, a historic figure of the Middle Ages) is a red-haired devil of a wench in the service of the duke, Drakolen. That she has vamped the Duke's son, Landerich, is no wonder, if maid-servants were allowed to lie about as half-clad sirens, as she does when the curtain goes up. (Her exposé is alluring, aside from the phenomenal red wig, which is supposed to have done the damage.) But father is wrathful, drives her off and sends son packing to a monastery. *Fredigundis*, however, is a social climber. When her Landerich comes back for a last look she has already bewitched the Franconian King, Chilperich, who has seen her from his wedding barge as she stood on the banks of the Rhine.

Rapidly as these things used to go in mediaeval times, the red pagan (of course!) is next seen in the palace by the side of the Christian king. Behind a huge and very decorative curtain sleeps the queen. *Fredigundis* takes a dagger and makes short shrift. (The shriek is awful, as it wakes one from near-sleep.) The old duke and son Landerich, who has made a rapid career and is now bishop, discover the deed. The first is blinded, the second made silent by promises of love, and *Fredigundis* becomes queen. But the coronation scene has the atmosphere of a dance of death; at the last moment the bishop falters and drops the crown. Determined to see it through, however, the king, in the presence of his police force, does the crowning himself. (March of the Meistersingers.)

When a man's married his trouble begins. *Fredigundis* suddenly has a child (a mere detail for a witch-woman), and the child is sick. She is a pagan, but there is nothing like precaution—the bishop must pray for it. He does on condition that *Fredigundis* do penance, and in the meantime she mixes a drink for the bishop that is going to settle him. But unfortunately she leaves the room to see to baby and the king gets the drink. He dies, the child dies and she,

casting herself upon his body with a Wagnerian gesture, would also die, if the authors of the libretto weren't Germans.

But no. In a long last act this pagan woman, in nothing but gauze, dances about the open sarcophagus, lights torches and sings incantations with no avail. Until suddenly the sarcophagus closes and catches her hair, which in a jiffy turns white. (In all Germany there could not be found a five-foot white wig, so part of it had to be Ersatz.) This miracle teaches *Fredigundis* conclusively that paganism after all is no good. The "red devil" therefore becomes a "white angel." She dies a believer and all is well.

A FIASCO THAT SHAKES CONFIDENCE.

So at least thought the authors. But the management of the Berlin Opera is more skeptical than ever about novelties. And rightly so, for musically *Fredigundis* is not bad. It is



ENGLISH VISITORS IN BERLIN.

Left to right: Edwin Evans, critic; Eugene Goossens, Jr. (invited to conduct the second concert of the International Society for Contemporary Music), and Peter Taylor, London manager.

probably as good as Schreker's scores, and while it is eclectic it rarely shows definite reminiscences. It is none too complicated and none too modern, partaking of the technic of Wagner and Strauss. It has no striking individuality but good honest workmanship, even sensual beauty, which is bound to appeal to any kapellmeister. And as for the book—have not some of the most immortal operas had books? Why, then, should not this one be successful? If it is a dead failure, as it proved to be, one's faith in present-day operatic production must be shaken indeed.

So the management of any opera house might argue. But wasn't it ever thus? Are not the very "virtues" that an opera manager finds in a new work usually its weaknesses? The road to hell is paved with good intentions, and all the

opera composers who meant well are as dead as coffin nails. The ones that have survived were the enfants terribles, the bolsheviks of their time. Their operas were either too modern or too difficult, or too downright crazy to appeal to the managers of their time. Gluck, Mozart, Weber, Verdi, Wagner were revolutionists who seemed to be overturning the operatic state. They were "reforming" opera, even if only to introduce new abuses. In short, they were geniuses, and no genius ever spoke in the accents of another.

LOOK FOR NEW SINS.

My advice to opera managers looking for novelties is this: Don't look for virtues, look for new sins. Look for the wicked bolshevik who baffles your wits, who wants to turn your opera house inside out. He may not be the Messiah you're looking for, but the success risk is no greater than with the musical bourgeois, and at least you might make a discovery. Even if *Fredigundis* had been a "success" the effort would be wasted in the end. For art cannot stand still.

Meantime Dr. Fritz Stiedry, the excellent conductor of the Opera, has spent weeks of valuable effort to bring about a musically brilliant performance; Elisabeth Klepner has studied an exceedingly difficult part which only in spots showed off her beautiful and rich soprano, and all the rest of the cast did their utmost to make dead puppets live. Only Hörth and Pirchan, stage manager and scene painter, made it easy for themselves, with curtains and invisible processions—which under the circumstances was just as well.

Did I say that the opera manager of today must resort to this sort of thing for a novelty? Surely not, in a city where Boris Godunoff has not been heard, and when such gems as Bartok's *Bluebeard* are available. But then—there are no corpses in it, and no bestial females.

HINDEMITH, BUSONI, STRAVINSKY.

There are more ways than one of killing a cat. Fritz Busch in Dresden, evidently hard up for a novelty, too, went far afield. He gave his opera-goers, as he puts it, a cross-section of our time, by placing three one-act pieces of the most heterogeneous character in one program. A new German one-act opera, a neo-Italian opera buffo and a Russian ballet-pantomime. In other words, Paul Hindemith's *Mörder, Hoffnung der Frauen*, Busoni's *Arlecchino* and Stravinsky's *Petrouchka*. Something for all tastes. A future art historian, looking at this cross-section of our time would probably pity us, or else envy the vigor of our digestive organs.

I made a trip to enjoy this three-course meal. The *hors d'oeuvre* was very *au goût*. The title alone is a conundrum. Murder, Hope of Women. Put that under your hat first of all. Kokoschka, the ultra-modernist painter, who is also an expressionistic poet (*Tender Buttons!*), has written this drama, in which a man, surrounded by armed warriors, and a woman, surrounded by a crowd of maidens, are the chief characters. The period is ancient, or timeless. There is a weird-looking building with galleries and many windows, the women's fortress—reminding one of the side of an ocean-greyhound—and an iron tower looking like a cage.

THE NEW SYMBOLISM.

The whole action is symbolistic, of course; the "tone" is primitive: the brutality of the stone age. Man meets woman, houses her desire, has her branded like a beast, with un-

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speakeable pain. She in turn wounds him; forsaken by his men, she leaves him to starve in a cage. Like a cringing animal she returns, pities, opens his door, lets him overpower her and dies, as she sets fire to everything. He, killing everything about him, hastens away through the flames.

Make of it what you will. It is an epic in miniature. But the music falls short of the text. The brutality is expressed in a few discordant clashes, but the softer side is too beautiful—almost wishy-washy. Hindemith can do better. He is groping, obviously, for a way out. And that is something. The performance under Busch, with baritone Burg and soprano Forti in the principal roles, was good. Kokoschka, who is in the Dresden Academy of Arts, designed his own scenery.

Petrouchka, at the end of the bill, was refreshingly idealistic and refreshingly rhythmic. How original and genuine in every measure this music is. Germany could never have produced it, and in Hindemith is Germany's hope, then the Russia of Stravinsky will have easy sway—in our generation at least. Yet Petrouchka got the least applause (probably because of its soft and quasi-tragic close), despite an astonishingly good performance, with German dancers and a sprinkling of Russians. Prof. Dobroven, of Moscow, was largely responsible for the "pep." Charming scenery and a beautiful orchestra combined to give the real flavor to the work.

Between these two pieces, strong in one way or another, Busoni's *Arlecchino* seemed to fade away. Its melodies like its humor, have a mechanical, almost a chemical, quality. *Harlequin* is a mannikin, worked by strings. When he smiles, his jawbones crack. The machinery is too visible. Everything is properly prepared but it doesn't "come off." A Donizetti lives but once. Composers, like Lot's wife, turn to salt when they look back. In the "cross section of our time" this counts for naught.

BACK TO THE REAL THING.

I came back to Berlin in time to get a delightful taste of the real thing, for the Volksoper has just added the Barber of Seville to its list. Remarkably well done! Especially Wilhelm Guttman, who was a mere concert singer six months ago, and now makes a rare, an astonishing *Figaro*. Watch out for this fellow; he will go far. A sweet and cuddlesome Rosina is Bertha Malkin, too, who blew in from the provinces some weeks ago, though the coloratura had to be strongly revised for her beautiful lyric voice. The ensembles went like lightning. A delightful antidote to the artificial article.

At the Staatsoper, aside from the unfortunate premiere, they have recently revived Delibes' ballet, *Sylvia*, with success. Star performances of *Salome*, *Rosenkavalier* and *Walküre* have given Barbara Kemp her last opportunities to shine (a captivating *Sieglinde*), and Helene Wildrumm, soprano, to give rare pleasure with her *Brünnhilde* and *Isolde*. A magnificent artist. Carl Braun (*Wotan*) and Margaret Ober (*Fricka*, *Rosenkavalier*) also gave excellent account of themselves.

CONCERTS EBB OFF.

The concert flood has ebbed off considerably with the approach of the holidays. Furtwängler and Abendroth have said good-bye till the New Year. Schneevoigt likewise, with a powerful rendition of Tchaikowsky's Fifth (which it takes some courage to perform nowadays in the neo-classical atmosphere of Berlin), preceded by Reger's variations of a Mozart theme. The remarkable events of the past fortnight have been the performance of compositions by Carl Nielsen, the Danish composer, and the second concert of the International Society for Contemporary Music (German Section), devoted to the British composers of today.

A REMARKABLE COMPOSER.

Nielsen is a name to be reckoned with in modern music. It is not easy to "place" him, but there is little doubt in my mind that with Sibelius he is one of two big features in the music of the North, far more weighty and vital than Grieg,

for instance, and perhaps the one whose works will stand highest of all in the estimation of posterity. The one element that makes one doubt his greatness is his eclecticism, not in matter but in style. He partakes, oftener than one would like to see in a strongly creative mind of the idiom of Bruckner and Brahms, yet he is not "romantic" in their sense and has his roots deep in the classicism and the austere thought-world of Bach.

His polyphony, remarkably satisfying to the modern ear, is, however, no slavish imitation of Bach, but original to a degree and absolutely fitted to the matter and to the demands of modern instrumentalism. His music is organic in thought and facture, and surprisingly varied in its manner of expression. An *Aladdin Suite*, for instance, paints the Orient in the vivid colors of a Chabrier with the classic grace of a Saint-Saëns; a *passacaglia* for piano grows out of the polyphony of the classic masters of the keyboard, and some orchestral songs have the romantic fervor of Schumann and Brahms.

Three symphonies of Nielsen were heard here, two conducted by himself and one, *The Inextinguishable* (No. 4), by George Hoeberg, of the Copenhagen Opera. It is perhaps the most valuable work, and its four movements, played without interruption, proclaim an idealism and a truly beautiful optimism that is rare in the art of today. Most interesting to me, also, was the fifth symphony, in which a polyphony of truly noble themes reaches a climax of sound that bespeaks an orchestral technician of the very first rank. (When Nielsen writes a fugue it is evidently not for the sake of showing his skill, but because there exists an inner reason for a confusion of voices that must be resolved to a higher unity.) Nielsen's violin concerto, already played here by Telmányi, was rendered on the first of these Nielsen evenings by Peder Möller, also a Dane, and proved to be more grateful than weighty as a composition. On the whole, however, Nielsen emerges from this difficult test (two and a half evenings of music by one composer!) as a figure of imposing proportions.

BRITISH MUSIC IN BERLIN.

The British composers presented to Berlin by the International Society are hardly of such indisputable weight. Nevertheless the demonstration proved conclusively that there are at work in England creative forces that are fitted to play an essential part in the further development of music. Holst's *Planets*, already heard in New York, on repeated auditions strikes one as a more pleasing than profound work. There is an insufficient balance between its deeper, inward qualities and its outward manifestations. The best of the movements seem to be Saturn, with its genial representation of old age, and Mars, with its incisive rhythms of war. Mercury has more charm than originality, and Jupiter, with all due allowance to characteristic English jollity, is too common in substance for a symphony. From Jupiter to Mr. Pickwick is a far cry.

Goossens' *Eternal Rhythm*, aside from the best of the *Planets* movements, made the most favorable impression. It is Anglicised Scriabine, not without reflection of Debussy and Wagner, but perfectly balanced in form and substance, and executed with a superfine sense of sound. Against these two works neither Holbrooke with his *Bronwen* overture nor Lord Berners with his *Spanish Fantasy* could hold their own. Holbrooke is turgid Wagnerism and Berners standardized exoticism that proves nothing but a loose wrist. Berners' three little pieces that should have been played, are witty, at least. Elgar's *Cockaigne* recalled old times.

BRITISH MUSICIANS HONORED.

More remarkable than the English concerts, perhaps, was the reception accorded to the English musicians in Berlin. At both public rehearsal and concert there was a good and enthusiastic crowd of people, and the papers are full of serious and well-intentioned criticisms. There were receptions and social affairs of unusual brilliance, and the artistic bonds, at any rate, of England and Germany, have been cemented once more through the efforts of the musical

(Continued on page 65)

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SCENE OF HINDEMITH'S OPERA, MÖRDER, HOFFNUNG DER FRAUEN

Text and decoration by Paul Kokoschka.

Musical Comedy, Drama and Motion Pictures

The Moscow Theater continues to be the sensation in the theatrical world. The offering for last week was Gorky's *The Lower Depths*, seen here a couple of seasons ago as *A Night Lodging*.

Ruth Draper in her character sketches continues to attract big audiences at the Broadhurst Theater. A detailed account appears in another column of this issue.

Give and Take, the new Aaron Hoffman play, came to the Forty-Ninth Street Theater. The principals are Louis Mann and George Sydney. It has received very favorable criticisms.

The Humming Bird, with Maude Fulton as star, was presented at the Ritz Theater. The production has not created a favorable impression.

At the Comedy Theater on Wednesday of last week, Bertha Kalich came back to our local stage in *Jitta's Atonement*. Miss Kalich and her play received excellent notices.

THEATER ORGANISTS GIVE DEMONSTRATION

The Society of Theater Organists gave the second demonstration at the Wanamaker Auditorium, New York, January 12. The program opened with an organ solo, *Fantasia Symphonique*, by Rosseter G. Cole, played by Vera Kitchener, of the Lincoln Square Theater. Miss Kitchener displayed poise and stage presence, and her performance showed the possession of well grounded organ technic.

After introductory remarks by Dr. Alexander Russell, auditorium director, and Robert Berentsen, president of the S. T. O., Walter Wild played Beethoven's *Moonlight Sonata*, a Prisma film, effectively using portions of the piano sonatas of Beethoven. The *Mechanical Doll*, a Max Fleischer Inkwell cartoon, was next shown. *Sherlock Holmes*, John Barrymore's famous characterization, was interpreted by John Priest of the Cameo Theater; he demonstrated the truth of the president's remarks that an organist must be a dramatist as well as musician and the complex interweaving of the dramatic threads of the plot was minutely mirrored in Mr. Priest's score. The use of Saint-Saëns' *Danse Macabre* in the thrilling climax was appropriate.

Dr. Russell addressed the society at an open meeting, January 15, at its headquarters, Havens Studio, 100 West 54th street. He spoke of the great progress made in scoring pictures correctly. The first use of the organ with orchestra was probably at the Wanamaker Store, New York, when Rodman Wanamaker's Indian film was shown. He declared that giving model performances for pictures with the organ would result in a demand by the public for better music in theaters.

JOHANNES KREISLER.

This is the fifth week of the stupendous production, Johannes Kreisler, which was presented by the Selwyns at the Apollo Theater. During the holidays the attendance created a record for this theater, Ben-Ami, the star, and his supporting company, playing to the biggest audiences of the celebration week.

PEGGY WOOD.

Peggy Wood, as the charming star of *The Clinging Vine*, is another artist who attracted considerable attention during the holidays. As was stated in this column several weeks ago, this musical play, presented by Henry W. Savage, is one of the brightest and cleverest offerings of its kind.

NOTES.

Gloria, another new musical comedy, which is now playing at the Vanderbilt Theater, is another attraction that proved popular during the holidays. Patti Harrold, the daughter of Orville Harrold, the Metropolitan Opera star, is creating as much enthusiasm for her new Gloria as she did for the older sister, Irene.

The Selwyns have been forced to add an additional matinee to Channing Pollock's production, *The Fool*, now being seen at the Times Square Theater. A matinee was offered every day during the holidays, so enthusiastic are theatergoers over this play.

Julia Arthur, one of America's distinguished actresses, is to be presented by E. F. Albee in Keith's vaudeville in the closet scene of *Hamlet*. Miss Arthur will play the part of Hamlet, Mona Morgan will be the queen mother. Miss Arthur is emulating many great actresses of the past who became famous for their interpretation of *Hamlet*.

The Shuberts are bringing to New York the French Comic Opera Company which promises to add considerable interest to our present season.

David Belasco has at last been prevailed upon to sell the motion picture rights to three of his biggest successes—*The Gold Diggers*, *Daddies and Deburau*. Warner Brothers were the fortunate ones. This is considered quite a victory in view of the fact that it is quite difficult to get Belasco plays.

The Shuberts have rebuilt the Winter Garden and have promised a new production beginning the end of January. Of course it will be a musical show, and the name is *The Dancing Girl*. In the cast are many singers who are well known. The list is headed by Tom Burke (tenor), Marie Dressler and Nancy Gibbs.

Jane Cowl came to the Henry Miller Theater on January 24 in the Selwyn production of *Romeo and Juliet*.

The sum of money paid to the parents of Jackie Coogan for his next four pictures reads like a fairy tale, or should we say the reported income of some of the world's greatest opera singers? It is understood that the Metro Picture Corporation has agreed to pay \$500,000 for the child's services besides the lion's share of the profits on the pictures.

Alla Nazimova will be seen for the first time in several years in a legitimate play. *Dagma*, from the Hungarian, will be the offering. She will be seen later in the season in New York.

Richard Le Gallienne is writing a new musical play to which Messenger will write the score. William Faversham will be the producer.

Ben Greet arrives in the United States shortly. After a three weeks' Shakespearian season here he will make a tour across the country.

Frederic Fradkin, who was formerly concertmaster of the Capitol Grand Orchestra, was guest soloist there recently.

Irene Bordoni, the dramatic and musical comedy star, made her debut last week as a concert singer at Aeolian Hall.

Douglas Fairbanks, in his latest picture, *Robin Hood*, will be seen soon at the Capitol Theater.

Harold Orlob, widely known as the composer of *Listen Lester*, *Just a Minute*, *Hitchy Koo*, and other musical comedy successes, will also become a producing manager with the forthcoming presentation of a new musical play, *Take a Chance*, for which he has just written a score and has also collaborated with H. I. Phillips in the writing of the book and lyrics. Mr. Phillips is the third humorist from the staff of a New York daily recently to join the ranks of the playwrights. Franklin P. Adams and Don Marquis successes make Mr. Orlob hopeful for the fate of his protégé's first libretto.

Ethel Barrymore had a short season at the Longacre Theater in *Romeo and Juliet*. The production was commented upon favorably, but taking everything into consideration Miss Barrymore's portrayal of Juliet was not a success. Even the most loyal of this actress's followers confess it was an unfortunate move on her part, and, try as we might, there was hardly a good word to be said for her entire portrayal. Her manager, Arthur Hopkins, in another week, will present Miss Barrymore in *Sutro's Laughing Lady*.

Leopoldine Damrosch, daughter of Walter Damrosch, director of the New York Symphony Society, is to make her debut on the legitimate stage. Miss Damrosch has been engaged for Brock Pemberton's forthcoming production, *Rita Coventry*. It is reported that Miss Damrosch has considerable talent as an actress. In the same cast of *Rita Coventry* will be Dorothy Francis, prima donna, who was heard last season in Mr. Savage's production of *The Merry Widow*. Miss Francis was formerly a member of the Chicago Opera Company. It is understood that she has a very good opportunity in this new play to sing several effective numbers.

THE STRAND

Owing to the great success of D. W. Griffith's latest production, *One Exciting Night*, the management of this theater was forced to show it again last week. The good arrangement of the musical score which accompanied the picture again made a deep impression on the big audiences. This week, Guy Bates Post is being seen in his newest picture, *Omar the Tent Maker*, which promises unusual interest.

THE RIALTO

The little comedy, *Fruits of Faith*, with Will Rogers and his baby, received such special comment that we confess to going with this one feature in mind, and it must be stated it has been a long time since a short comedy has been so well produced and so tremendously funny. The baby was adorable. Mr. Rogers will find a great demand for these short comedies. We seem to have an unusual amount of animated cartoons, and some of us don't care for them particularly. If the rest of the bill at the Rialto had been utterly impossible the short comedy would have more than compensated for the money and the time.

At the second performance on Thursday evening we were particularly fortunate to hear no other than Hugo Riesenfeld himself conduct the Rialto orchestra in the second and fourth movements of Tchaikowsky's fourth symphony. For many weeks past we have failed to attend a performance with Mr. Riesenfeld directing and it was a great pleasure to hear him. He gave an excellent reading of the score and followed it with his Classical Jazz. These original numbers of Mr. Riesenfeld are great favorites with the audience. The soloist for the week was Thomas Cowen, singing *Dear Old Pal of Mine*, and after the feature came a *Gypsy Dance*, which was very bright and clever, five dancers of the Riesenfeld staff taking part in the number.

The feature picture was *Drums of Fate*, starring Mary Miles Minter. The story was excellent and in spots the production was rather worth while, but on the whole it was not particularly well acted. Miss Minter was incapable of being effective in such a part.

THE CAPITOL

The feature picture here, *Gimme*, an original scenario by Rupert and Adelaide Hughes, was on the whole a fairly good picture. The program opened with Erno Rapee directing the Capitol Symphony Orchestra in the thirteenth Hungarian rhapsody, with the cymbalom cadenza played by Bela Nyary.

Frederic Fradkin, former concertmaster, returned last week as a soloist. The audience proved it had not forgotten his beautiful playing while a member of the Capitol Orchestra. He was forced to give two encores. Gambarelli, Oumansky, Niles and Zanou danced effectively to Strauss' *Voices of Spring*, and this was followed by Elizabeth Ayres singing *Carolina in the Morning*. In every way the program was rather interesting. The feature picture perhaps was responsible for the large audiences all week.

THE RIVOLI

When *Knighthood Was in Flower* continues to draw capacity audiences to the Rivoli. Last Saturday evening witnessed the completion of the second week of the showing of this film at that theater, and such has been its success that it has been held over for a third week. It is not surprising that this picture is causing such a sensation in New York—it ran for several months at the Criterion—for the cast is a particularly fine one, headed by Marion Davies, the photography is excellent, and the costumes are in keeping with the period in history with which the plot deals. As during the preceding week, there were only two other numbers on the program, an overture played by the orchestra and Riesenfeld's Classical Jazz.

MAY JOHNSON.

Haensel Off on Business Trip

Fitzhugh W. Haensel, of the firm Haensel and Jones, has left on a business trip in the interest of his artists, and will go as far west as Omaha.

AMUSEMENTS

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Erna Rubinstein with New York Symphony

The New York Symphony's concert for young people in Carnegie Hall, Saturday afternoon, January 27, will be under the direction of Albert Coates, the guest conductor, and will have Erna Rubinstein, violinist, as the assisting artist. The orchestra will perform *Two Characteristic Pieces for Strings*, by Sinigaglia; the overture to *Russian and Ludmilla*, by Glinka; the scherzo from Tchaikowsky's *Manfred*; On Hearing the First Cuckoo in Spring, by Delius, and the finale from the *Tsar Saltan Suite* by Rimsky-Korsakoff.

Miss Rubinstein will play the Glazounoff concerto in A minor for violin with orchestra.

Virginia Gill and Boccelli in Recital

Virginia Gill, soprano, appeared in joint recital with Luigi Boccelli, baritone, at the Woodbury Country Club on the evening of January 18.



Edison Photo

WHEN STARS MAKE MERRY.

Gigli, one of the leading tenors of the Metropolitan Opera, is here visiting his friend and fellow *Lamba Club* comrade, Leo Carrillo, star of a new play now being offered on Broadway, *Mike Angelo*, at the Morosco Theater. With him is Wanda Lyon.

FOREIGN NEWS IN BRIEF

STRAUSS TO HEAD MASTER CLASS AT VIENNA STATE CONSERVATORY.

Vienna, December 27.—Richard Strauss' contract with the Staatsoper, which expires next month, has been renewed, and in connection with his new contract Strauss has been promised by the Government a prominent post with the State Conservatory of Music, where he is to become head of a Master Class for Composition. This is the development predicted in the MUSICAL COURIER by your correspondent last summer, at the time when Strauss failed as candidate for the post of director of the State Conservatory. As stated at the time, there have been influential forces at work to combine in Strauss' hands both important posts which the Austrian Government has to grant in the musical line, and this new appointment of Strauss seems to indicate that, sooner or later, his friends will succeed in making him director of the State Conservatory in place of Joseph Marx. P. B.

LEIPSI PHILHARMONIC STRIKES FOR BETTER CONDUCTOR.

Leipzig, January 6.—The Leipzig Philharmonic Orchestra recently went on strike as the only means of ridding itself of the services of Conductor L'Hermet, whom it found incapable of raising the orchestra to a high artistic level. L'Hermet, who had money and influence, and founded the orchestra some years ago, was looked upon as more or less of a joke by the musical press, and the orchestra felt that it was beneath their dignity to have such a man at their head. They have now formed the Leipzig Orchestral Association, Inc., and elected as their president Dr. Barthol, the manager of the Municipal Opera. As artistic advisors, Professors Carl Straube and Stephan Krehl have been secured. This orchestra will now, it is hoped, fill the vacancy caused by the disbandment of the Grotian-Steinweg organization when Hermann Schechen, its conductor, was called to Frankfurt. It is, of course, looking for a suitable conductor. H. U.

NEW YORKER TO FINANCE WEINGARTNER'S VOLKSOPER.

Vienna, December 26.—The conflict between Weingartner and his co-director at the Volksoper, Gruder Guntram, is settled. Weingartner will be sole director hereafter, with Gabor Steiner, of the Galeo Theatrical Agency, of New York, as his financial backer and business director. Steiner promises big things, but his plan of inducing Max Reinhardt to collaborate at the Volksoper has fallen through. Steiner is also engaged upon the foundation of a new big People's Theater here, directorship of which he will share with Rainer Simons, founder of the Volksoper. Steiner's alliance with Simons is not without significance, and is generally taken as a sign that Simons is soon to return to the post of director at the Volksoper, which he held for a decade with great financial and artistic success. P. B.

TOSCANINI NOT GOING TO LONDON.

Toscanini has cancelled his engagement to conduct the fifth concert of the Royal Philharmonic Society because he cannot have as many rehearsals as he wishes. All concerts, entertainments, luxuries, and even necessities, are feeling the burden of the taxes imposed by the Government in order that Great Britain shall pay her way. L. C.

MITJA NIKISCH COMING TO AMERICA.

Berlin, January 7.—Mitja Nikisch, son of the great conductor, has, as the result of his success in England as a pianist, arranged for an American tour in 1923-1924. He will be under the management of Daniel Mayer. C. S.

BUDAPEST HEARS BERKSHIRE PRIZE WORK.

Budapest, December 22.—This city, the home of the composer who won the Berkshire prize last summer, Leo

Weiner, has just heard the work played by the Lehner Quartet. It made a distinct success, the composer being called out several times after the scherzo. Z. K.

BERLIN

(Continued from Page 63).

internationale. Goossens as a conductor made an unmistakable hit.

Recitals and chamber music, too, have been more scarce of late, and the "soloist's concert" with orchestra seems to be dying out. One thing is certain: there is no money to be made out of music in Berlin any more—or for the present at any rate. An orchestral concert on a grand scale costs from one million to one million and a half of marks. A recently sold-out recital in the Philharmonic, given by one of the most popular instrumentalists, netted—a deficit of 60,000 marks. The day of pure ideals is here. Help the poor idealists. CÉSAR SAERCHINGER.

A Florida Tour for Edwin Swain

Down in Florida where Edwin Swain was born and brought up, the folks are looking forward with interest to the tour which he is booked to give there next month. Opening at Orlando on February 1, he will be heard at Miami, February 3; Ocala, 6; Sarasota, 8; St. Petersburg, 9; Jacksonville, 20; Palatka, 26; Winter Park, February 28. Mr. Swain will spend what little time there remains between engagements visiting his father (age eighty-six), and his mother and sisters. Before leaving for the South, his bookings include appearances with the Monday Morning Musicals of Albany, N. Y., January 23, and as soloist in the performance of Elijah, to be given January 28, at St. James' Church under the direction of William C. Bridgman.

Gamut Club Honors

Erwin Nyiregyhazi

On January 10, the chief guest of honor at the Gamut Club in Los Angeles was Erwin Nyiregyhazi. He was requested to play a couple of numbers and so enthused the members that he was unanimously declared the "Pianist of Pianists." He was elected an honorary member. The most representative audience of the year was present on this occasion in his honor, and seldom has such an enthusiastic reception been afforded an artist as that given Nyiregyhazi.

Mr. Nyiregyhazi is meeting with such enormous success on the Coast where he is now on tour, that reengagements are being arranged in practically every town in which he appears.

Ney in Southwest

Following her appearance in Toronto on January 29, Elly Ney will make a tour of the Southwest, beginning at Fort Worth on February 6.

Bachaus Recital, February 13

Bachaus, the pianist, will give his second recital in Town Hall on Tuesday evening, February 13.



SEISMIT-DODA AS HE IS AND IN CARICATURE.

The caricature to the right was drawn by Caruso, and is one of the prized possessions of Seismit-Doda, while that to the left was made by the well known artist, Viafara. Seismit-Doda's career as a musician covers activities as conductor, composer and teacher—he is a well known exponent of the real Italian method of vocal instruction. Among his artist pupils are Marianne Vota, Charlotte Walker, Bettina Nelli and Helene Marshall. Seismit-Doda has composed operas, orchestral works and vocal and instrumental numbers. At present he is seeking good librettos for musical comedies and light operas.



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You are certainly to be congratulated on your splendid achievement in the production of the Autopiano, which I consider one of the finest players I have ever played.

It is so exquisitely beautiful in tone and expression, so unquestionably superior, that I can readily understand why the Autopiano leads in the player piano world.

Sincerely,

Paul Althouse



THE AUTOPIANO COMPANY

On-the-Hudson at 51st Street

New York

MUSICAL COURIER

Weekly Review OF THE *World's Music*



MARIE NOVELLO
THE WELSH PIANIST

PHOTO BY UNDERWOOD & UNDERWOOD OF A PORTRAIT BY MARGARET LINDSEY WILLIAMS, THE ENGLISH PAINTER, WHO IS NOW IN WASHINGTON MAKING A PORTRAIT OF PRESIDENT HARDING.

